

Rare







S. Wale Inv. et del.

C. Grignon Sculp.

ad ultimos

Orbis BRITANNOS

AN
ESSAY ON DESIGN:

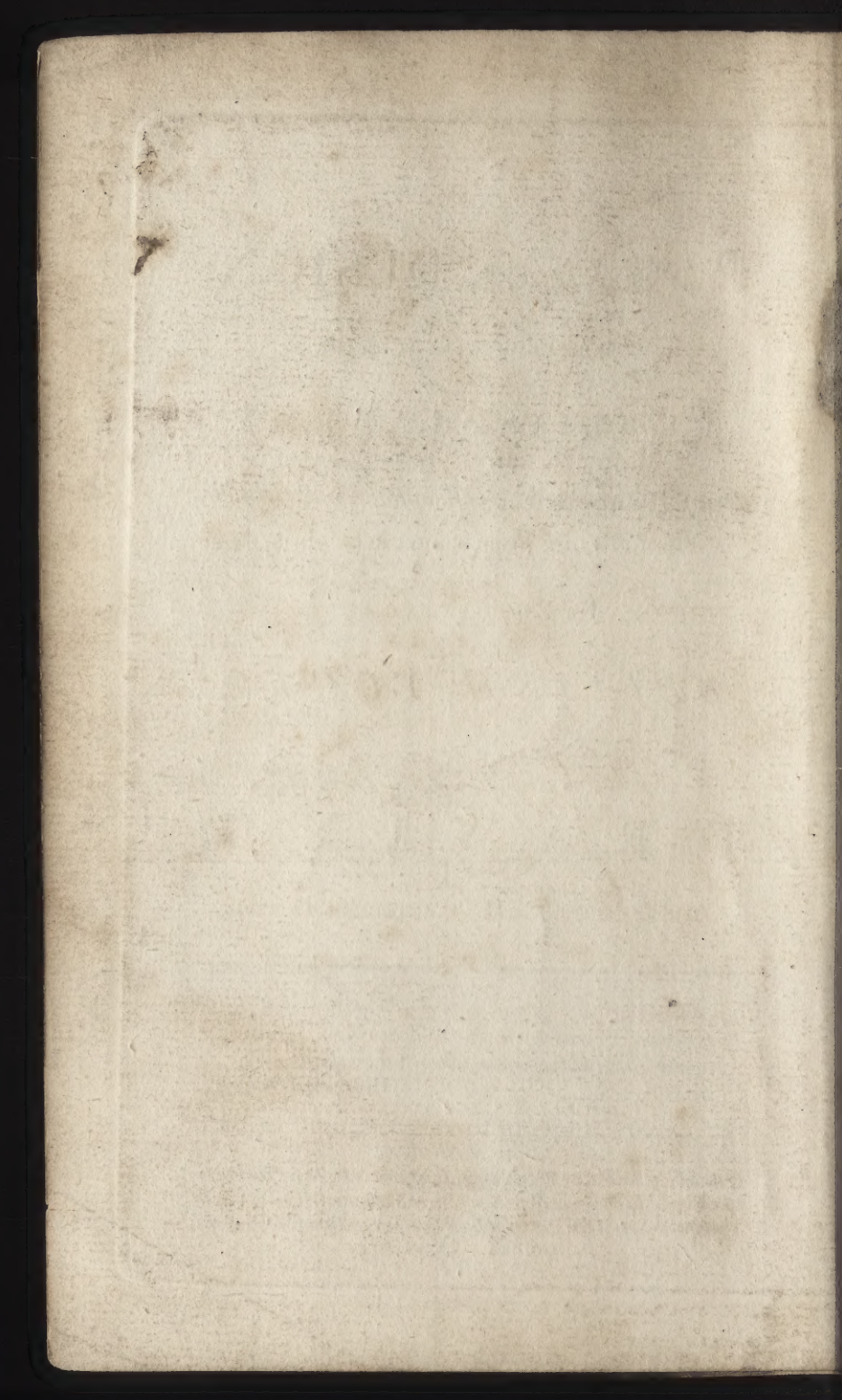
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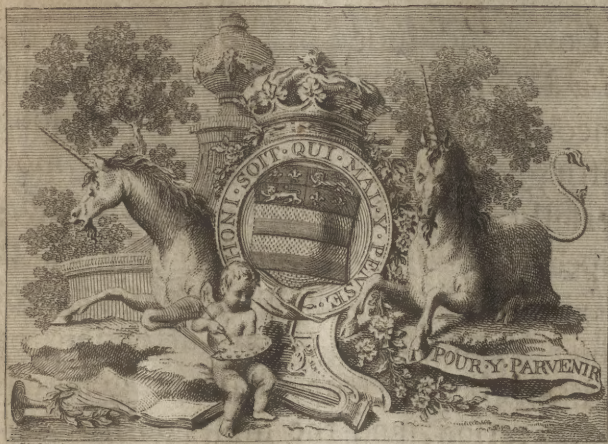
FOR EDUCATING the
BRITISH YOUTH
IN
DRAWING,

And the several ARTS depending thereon.

*Æmulum circa ludum faber imus & ungues
Exprimet, & molles imitabitur ære capillos;
Infelix operis summa, quia ponere TOTUM
Nesciet ————— Horat. de Arte Poet.*

L O N D O N,
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To His GRACE the

Duke of *RUTLAND*.

My LORD,

THOUGH this Address, made without Leave or Application, is perfectly unmixed with mercenary Views ; yet Your GRACE will give me Leave to own that it is not altogether disinterested. I think myself interested in the Honour and Advantage of my Country, and consequently in the Arts which I have endeavoured to recommend: I address your Grace as

A

a

DEDICATION.

a Lover and Judge of those Arts, and as a Nobleman whom Fame has long since pointed out for one of their most distinguished Patrons. What is universally said, I may be allowed to repeat : And in respect to that Delicacy, which is always attendant on good Sense, true Taste, generous Education, and the most polite Converse, I will not presume to say more. I am,

May it please your GRACE,

Your GRACE's most humble

And most obedient Servant,

J. GWYN.

P R E F A C E.

I HAVE made use of the Word *Design* in this Essay, to express the supreme inventive Art of the Painter, Sculptor, or Architect abstractly considered; instead of *Designing*, which signifies properly the Practice of that Art, though it has hitherto been commonly chosen in English to denote the Art itself. This Distinction, I presume, will be a sufficient Apology for my Deviation from the common Track; without having Recourse to Writers in foreign Languages, by whose Example I might be fully justified.

The great Organ or Instrument of this Art, is Draught, or Drawing. I should have made the same Distinction in the Use of these two Words, as I have done in the former, if I had thought it would have been as easily admitted. But if my Intention be clear, it was all I aimed at; having attempted to express myself only as a Lover of the imitative Arts, not as an Artist.

Drawing is mechanical, and may therefore be taught, in some Measure, to any Person of moderate Talents, who applies sufficiently to the Practice of it: But Design is the Child of Genius, and cannot be wholly infused: The Principle of it must exist in the Soul, and can be called forth only by Education, and improv'd by Practice. Thus the Art of Numbers may be attained by the Ear; the Knowledge of Bodies, Pro-

perties, Facts, Events, and Fables, by Reading : But the Vis Poetica, which distinguishes the Bard from the Journalist, or Versifyer, must be the Gift of Heaven.

Neither this poetic Energy, nor the inventive Power of the Designer, can be taught in Schools or Academies : But they both may be buried in Rust and Inaction, unknown even to the Possessors, if Schools and Academies do not present the Objects that excite and attract them into Motion.

In the liberal Sciences, in the Knowledge of Nature, and the Means of conveying it, we are not inferior to any other Nation in Europe. He that designs, as well as he that writes, must find his Advantage in this ; since the Learning of the Historian, Poet, and Philosopher, are as requisite to the accomplished Painter, as to him that is distinguished by either of those particular Appellations. At least, the Painter cannot universally excel without a Tincture of all those Sciences, in which the Professors of Literature are severally and distinctly excellent.

But the greatest Pre-requisite, the most essentially necessary of all Qualifications, is Skill in Drawing. Without this neither the Genius nor Learning of the Designer, Painter, or Sculptor, can be displayed to Advantage. It is the fine quâ non, after all other Accomplishments are obtained.

*Monsieur de Voltaire, in a Passage I have quoted from him, * observes that the Italians,*

on

on the Revival of the liberal Arts and Sciences, gave them the Name of Virtue. From this Word was derived the Term Virtuoso, which has been accepted throughout Europe, and is of daily Use in England. Should not this Appellation intimate, to those who assume it to themselves, that the Study of what is beautiful, in Nature or Art, ought to render them more Virtuous than other Men?

That those Studies have really such a Tendency, when not perverted to lascivious or immoral Purposes, is undeniable: And whether, when thus perverted, they ought to be ranked among the Ornaments of Life, I very much doubt. We are certain that the Poets, Artists, and Philosophers, who have acquired the highest Seats in the Temple of Fame, are not those who prostituted their Genius or Skill to the Gratification of the sensual and culpable Passions.

The Painter, the Sculptor, the Architect, (who, with the Musician, are properly distinguished from other Artists by the Epithet liberal, added to their Professions) have so near an Affinity with the Poet, the Philosopher, the Orator, and the Geometrician, that there needs no Apology for the frequent Parallel I have made betwixt them in this Essay. A noble and admired Author, no less an one than the Earl of Shaftsbury, has done the same; and whilst he prefers the Artist of Genius, to the mere Scholar by Profession, gives such Reasons for it, as I should do myself an Injury not to transcribe. 'Hardly can I forbear, says his Lordship,

' making

‘ making some Apology for my present Recourse to the Rules of common Artists, to the Masters of Exercises, to the Academies of Painters, Statuaries, and the rest of the Virtuoso-Tribe. But in this I am so fully satisfied I have Reason on my Side, that, let Custom be ever so strong against me, I had rather repair to these inferior Schools, to search for TRUTH and NATURE, than to some other Places, where higher Arts and Sciences are professed.

‘ I am persuaded that to be a Virtuoso (so far as befits a Gentleman) is a higher Step towards the becoming a Man of Virtue and good Sense, than the being what in this Age we call a Scholar; for even mere Nature itself, in its primitive Simplicity, is a better Guide to Judgment, than improved Sophistry, and pedantic Learning. The *taciunt, nã, intelligendo, ut nihil intelligunt*, will be ever applied by Men of Discernment and free Thought to such Logick, such Principles, such Forms and Rudiments of Knowledge, as are established in certain Schools of Literature and Science. The Case is sufficiently understood, even by those who are unwilling to confess the Truth of it. Effects betray their Causes! And the known Turn and Figure of those Understandings, which spring from Nurseries of this Kind, give a plain Idea of what is judged on this Occasion’.

To imitate Nature agreeably is undoubtedly the Perfection of Art; but this can be done
only

only by a good Eye, which makes a beautiful Choice among the Objects that Nature presents. This is well explained by the same noble Author, whose Thought, attentively considered, might reconcile those who dispute concerning the Propriety and just Extent of that Imitation.

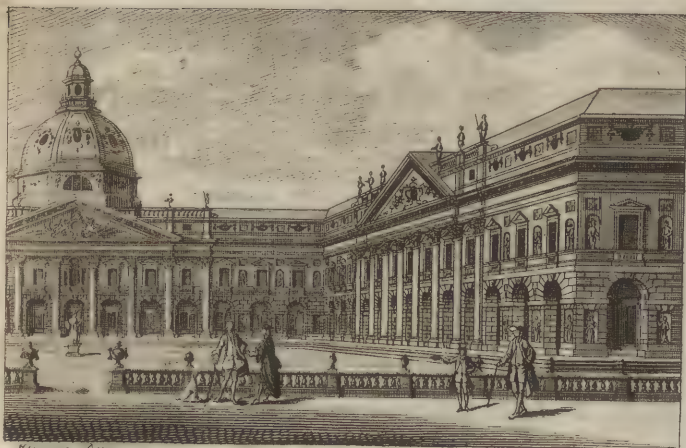
‘ A Painter, says his Lordship, if he have
 ‘ any Genius, understands the Truth and Unity
 ‘ of Design; and knows he is even then unna-
 ‘ tural, when he follows Nature too close, and
 ‘ strictly copies Life. For his Art allows him
 ‘ not to bring all Nature into his Piece, but
 ‘ a Part only. However, his Piece, if it be
 ‘ beautiful, and carries Truth, must be a
 ‘ whole by itself, complete, independent, and
 ‘ withal, as great and comprehensive as he can
 ‘ make it. So that Particulars, on this Oc-
 ‘ casion, must yield to the general Design, and
 ‘ all Things be subservient to that which is
 ‘ principal: In order to form a certain Easi-
 ‘ ness of Sight, a simple, clear, and united
 ‘ View, which would be broken and disturbed
 ‘ by the Expression of any Thing peculiar or
 ‘ distinct.’

Upon the latter Part of this Quotation, there is one Remark which unavoidably occurs. It is, That in Architecture, as well as Sculpture, nothing should be crowded in, that was not Part of, or analogous to, the Builder's Original Design. Our Gothic Structures, bad as we esteem them, in comparison with those built after the Models of Greece or Rome, are yet generally compleat, according to the original
 Idea

† P R E F A C E.

Idea of their respective Architects. Hence it proceeds, that the Monuments in Westminster-Abbey, though some of them finely executed, neither add Beauty to, nor receive it from, the Place that contains them, which was by no Means intended as a mere Golgotha for the Remains of the royal, noble, or meritorious Dead. Most of these Monuments are only stuck against Parts of the Structure, and do not fill up Vacancies, but hide and deform particular Members of the original Whole. We may except the two at the West Entrance of the Choir, which have the Analogy that gives them a Grace, and makes them ornamental: While the rest, to a discerning Eye, appear only like a great Stock in the Work-shop of a Statuary. There is, in a Word, so much Difference betwixt Richness and Grandure, that the former, improperly placed, serves rather to disguise the latter, than dress her to more Advantage: Which proves what is advanced in the following Sheets, viz. That for want of proper Education to form our Judgment, we impose on ourselves a false Taste, which often occasions a needless Expence.

Let me just ask, and submit the Question to the higher Powers; Would not an elegant Pile, judiciously and purposely designed for a Repository to the Monuments of the Great, be a national Ornament, an Incentive to Emulation, a kind of Temple of Honour, in which the Noble-minded would endeavour to procure a Place by the Practice of Virtue?



A N
 ESSAY ON DESIGN,
 WITH
 PROPOSALS FOR A PUBLIC
 ACADEMY.



UDE and uncultivated Nature directs only to Works of Necessity, such as providing for the Sustenance, Ease, and Defence of the Body. This we find by the most antient Monuments of the History of those Nations who have since been called *polite*, and may still see in the least frequented
 B Parts

2 *An ESSAY on DESIGN, &c.*

Parts of *Africa* and *America*. But when People once think of forming large Societies, with various Degrees of Subordination under any particular Form of Government, the Power and Opulence of some always awaken the Ingenuity and Industry of others, who by contributing, for Reward, to the Pleasures of their Superiors, become Sharers in their better Fortune: Hence arise all those Arts that have not Necessity for their immediate Object.

AND among these, the Arts which depend on *Design* have been thought the greatest Ornaments of Society, and have ever proved, where they have arisen to any Degree of Eminence, the Basis of the most desirable and honourable Reputation. Some Nations indeed there have been, as the *Romans* in particular, who have grown famous only by their Military Achievements and Civil Policy: But that Fame would have reached us very imperfectly, if the Seat of their Conquests had not been among more polite Nations, or they had not themselves been at last polished by those Arts which at first they despised. Vanquished *Athens* had subdued her Conquerors by the Works of her Painters, Sculptors, and Architects, as well as by those of her Poets and Historians, before
those

those Conquerors had among them Writers of such elegant Taste as *Livy*, *Sallust*, *Virgil*, *Horace*; and *Cicero*, who transmitted to Posterity, in all the Ornaments of Dress, the Deeds and Virtues of their Ancestors. We mention this to shew the Connexion between the elegant Productions of Literature and those of Art, which generally lead each other on to Perfection, for both, in fact, have *Design* for their Foundation: But the Intent of this Essay is to treat of *Design* chiefly as it relates to the Works of the Hand, and is represented visibly on Vellum, Canvas, Stone, Metal, Wood, or some other extended Substance.

THE first who are recorded to have excelled in these Arts, were the *Chaldeans* and *Egyptians*: But so remote are we from the Time when those Nations were at the Height of their Glory, that little is now known of them, except in the single Article of their Buildings. What the Architecture of the *Chaldeans* was, we learn from the Writings of the most ancient Historians; few Monuments, if any, now remaining of the Works themselves: But the Antiquities of *Egypt*, some of them almost entire, are scarcely to be numbered; every curious Traveller, who visits the Borders of the

4 *An ESSAY on DESIGN, &c.*

Nile, finding, or observing something before undescribed. These Remains give us some Idea of the Genius of the People, which led them in the first Place to consult Majesty and Strength, and then to make Ornament subservient to what was more substantial. If we could read their Language, still preserved in their Hieroglyphicks, (while we admire the Edifices on which it appears) we might have a better Idea of the Extent of the *Egyptian* Knowledge in other Particulars.

IN this respect the *Greeks* had the Advantage of their Predecessors ; we not only know that they had an *Apelles* and a *Phidias*, but cotemporary Writers, or Writers who lived not long after their great Artists, inform us in what the several Excellencies of each Master consisted. We know how Science and Art, in the polite Age of the *Athenian* Republic, and the succeeding Reigns of the *Macedonian* Conquerors, went Hand in Hand to adorn and celebrate the Country of the Muses. Enough still remains of the Temple of *Minerva* to give us some Sketch of the Veneration paid by the *Athenians* to their tutelary Goddess.

OF the Paintings of antient *Greece* we can hardly expect any original Examples: But we
have

have undoubtedly many Works of their Statuaries, which are still looked upon as the most excellent Models to copy after. In all we have of this kind, the Correctness of the Design and the Strength of the Expression command our Attention ; as in the Writers of the same Age, we admire the artful Plan and elegant Composition of their Works.

As to the *Romans*, they had the *Greeks* not only for their Instructors, but often for their Operators likewise in the Arts we are speaking of. Hence we are not certain, in the admired Antiquities of this Empire, whether we trace the Work of a *Grecian* or a *Roman* Hand. But of the *Augustan* Age we have Paintings as well as Statues,* some of which have long been in the Possession of the Curious in *England*. The *Pantheon* of *Agrippa*, now called the *Rotunda*, is a noble and entire Monument of the Architecture of that Age. To mention others would be needless in this short Essay, when so many Books have been written upon the Buildings and Statues only of Antient *Rome*, and so many Prints and Models have been taken from the antient *Venus*, *Apollo*, *Hercules*, and *Laocoon*.

* A most extraordinary Treasure of this kind has been of late Years found in the subterraneous City of *Herculaneum*.

6 *An ESSAY on DESIGN, &c.*

THE Decline of true Taste, the Removal of the Seat of Empire from *Rome* to *Constantinople*, the Irruptions and long Residence of barbarous Nations in the most cultivated Parts of *Italy*; and, lastly, the Taking of *Constantinople*, by those Enemies of Art the *Turks*, oblige us to leave a long Chasm betwixt the glorious Days of the *Roman* Empire, and the Dawn of Art again in *Tuscany* in the fifteenth Century. From this Province it spread over the other Parts of *Italy*, and shone forth in a great Number of Rival Schools. *Great-Britain*, *France*, the *Netherlands*, and *Germany* imbibed some Rays of the same Light: But in *England* it has hitherto been hidden, obstructed, or unregarded; except during some happier Intervals, when the Goddess of Taste has paid a short Visit to the Great. Art has been in small Estimation, unless the Artist was foreign. Our Neighbours have spoken contemptuously * of us without Reserve; and the few *Englishmen* who have indisputably excelled, were scarcely rewarded with honest and impartial Approbation from their own Countrymen.

M. *Perrault*, in his Parallels of the Antients and Moderns, distributes the Times in which

* The Abbé *le Blanc*'s Letters, published in *English* in 1747, afford remarkable Instances of this.

Painting

Painting flourished into three Ages, which he calls Classes: ‘ The first, says he, takes in the
 ‘ Age of *Zeuxis*, *Apelles*, *Timanthes*, and the
 ‘ rest who are so much admired in Antiquity.
 ‘ The second takes in the Age of *Raphael*,
 ‘ *Titian*, *Paul Veronese*, and those other great
 ‘ Masters who flourished in *Italy* in the last
 ‘ Age. The third contains the Painters of our
 ‘ own Age, as *Poussin*, *Le Brun*, and the like.’

M. *de Voltaire*, in the Introduction to his intended History of the Age of *Lewis XIV.* has enumerated four Ages of the World, in which the polite Arts and Literature were carried to the greatest Height. What he says of them in general is so much to my Purpose, that I shall copy some of his Words, as they are given us by his Translator; adding such Remarks of my own as occur to me on the Occasion. The *English* Reader will excuse me, if any Thing in the latter appears like Digression, when he sees that the Tendency of them is to vindicate the Genius of our own Nation.

‘ THE first of these Ages, says he, which
 ‘ shines with true Glory, is that of *Philip* and
 ‘ *Alexander*; or that of *Pindar*, *Demosthenes*,
 ‘ *Aristotle*, *Plato*, *Apelles*, *Phidias*, *Praxiteles*;
 and

8 *An ESSAY on DESIGN, &c.*

‘ and this Honour was confined within the
 ‘ Limits of *Greece*, the rest of the Globe be-
 ‘ ing overspread with Ignorance and Barbarity.

‘ THE second Age is that of *Julius Cæsar*
 ‘ and *Augustus*, which is likewise denoted by
 ‘ the Names of *Lucretius*, *Cicero*, *Livy*, *Virgil*,
 ‘ *Horace*, *Ovid*, *Varro*, *Vitruvius*.’

THIS way of characterising the bright Ages of *Greece* and *Rome*, first by the Princes who reigned, and then by the Men of great Genius, who lived in and adorned them, is extremely judicious, worthy of *M. de Voltaire*, and grateful to all Professors of the Arts and Sciences. As it is Fame that these Gentlemen chiefly covet, how pleasing must it be for a Painter, a Statuary, or a Poet to reflect, that if he can reach to true Excellence, some future Historian, of fine Taste, may join his Name to that of King *George* the Second, in speaking of the Middle of the Eighteenth Century?

I SHALL only add here, that I would chuse to take these two Ages a little higher than the *French* Author has done; and therefore, as in speaking of *Greece*, I mention the *Athenian* Republic before the *Macedonian* Conquerors; so
 in

in the *Roman* Age of Politeneſs, I would include the elegant *Scipio*, *Paulus Æmilius*, and others, with the Artiſts whom they patronized.

‘ THE third Age (continues M. *de Voltaire*)
 ‘ is that which followed the Taking of *Con-*
 ‘ *ſtantinople* by *Mahomet II.* in the Year 1453.
 ‘ At this Time a Family, conſiſting of mere
 ‘ Citizens, undertook a Task, which ought
 ‘ to have been the Buſineſs of the Kings of *Eu-*
 ‘ *rope*. The *Medicean* Family invited to *Flo-*
 ‘ *rence* the polite Arts, which the *Turks* were
 ‘ driving out of *Greece*, their antient Seat.
 ‘ *Italy* then ſhone with ſuperior Glory: All
 ‘ the Sciences in general roſe there to new
 ‘ Life *. The *Italians* honoured them with
 ‘ the Name of *Virtue*, as the firſt *Greeks* had
 ‘ diſtinguiſhed them by that of *Wiſdom*. There
 ‘ appeared a Tendency in all Things towards
 ‘ Perfection. At this Time *Michael Angelo*,
 ‘ *Raphael*, *Titian*, *Taſſo*, *Arioſto* flouriſhed;

* ‘ But ſee each Muſe, in *Leo’s* Golden Days,
 ‘ Starts from her Trance, and trims her wither’d Bays!
 ‘ *Rome’s* antient Genius, o’er its Ruins ſpread,
 ‘ Shakes off the Duſt, and rears his rev’rend Head!
 ‘ Then Sculpture and her Siſter Arts revive,
 ‘ Stones leap’d to Form, and Rocks began to live;
 ‘ With ſweeter Notes each riſing Temple rung;
 ‘ A *Raphael* painted, and a *Vida* ſung.

POPE’S *Eſſay on Criticiſm*.
 C Engraving

‘ Engraving was invented; true Architecture
 ‘ re-appeared in greater Beauty and Splendor
 ‘ than when *Rome* was in its triumphant State;
 ‘ and the Gothic Rusticity, which had dis-
 ‘ figured the Face of all *Europe*, was banished
 ‘ from *Italy*, to make Room in all Parts of it
 ‘ for true Taste.

‘ THE Arts, which had always been trans-
 ‘ planted out of *Greece* into *Italy*, met with a
 ‘ favourable Soil, and spread themselves on a
 ‘ sudden. *France, England, Germany, Spain,*
 ‘ were also desirous of some of those Fruits;
 ‘ but these either never reached those Climates,
 ‘ or degenerated too fast.’

WHAT our Author says farther on this Head, relating to the low State of Learning and the Arts in his own Country, from the Time of *Francis I.* to that of *Lewis XIV.* I pass over. He proceeds:

‘ LASTLY, the fourth Age is that called the
 ‘ Age of *Lewis XIV.* and among the four
 ‘ Ages, this perhaps is that which comes the
 ‘ nearest to Perfection. Enriched with the Dis-
 ‘ coveries of the other three, it made a more
 ‘ considerable Progress in one Article than the
 ‘ three put together. All the Arts indeed were
 ‘ not carried to a greater Height than under
 ‘ the *Medicean* Family, under *Augustus*, or un-
 ‘ der

‘ der *Alexander* ; but the rational Faculties of
 ‘ Man in general have been very much culti-
 ‘ vated and improved. True Philosophy was
 ‘ not known till this Æra ; and it may be justly
 ‘ affirmed, that the universal Revolution which
 ‘ was brought about, in our Arts, our Genius,
 ‘ our Manners, and our Government (to com-
 ‘ pute from the latter Part of Cardinal *Riche-
 ‘ lieu*’s Administration to those Years which
 ‘ followed the Death of *Lewis XIV.*) diffused
 ‘ so bright a Glory over our Country, as will
 ‘ distinguish it to latest Posterity. This happy
 ‘ Influence was not confined barely to *France*,
 ‘ but spread into *England*, where it raised that
 ‘ Emulation which this witty and sagacious
 ‘ People then stood in need of. It has carried
 ‘ Taste into *Germany*, and the Sciences into
 ‘ *Muscovy* ; it has given new Life to *Italy*,
 ‘ which was in a drooping Condition ; and
 ‘ *Europe* owes its Politeness to *Lewis XIV.*’

THO’ it was far from being my principal De-
 sign, when I intended to have recourse to M. *de
 Voltaire* for his Distinction of the polite Ages,
 to play the Critic on the Authority I thought
 proper to quote : Yet the Honour of my Coun-
 try calls upon me to make a few Strictures on
 this and the preceeding Paragraph.

TRUE Philosophy, we grant, was not known till the *Æra* of *Lewis XIV.* but we cannot allow the Merit of discovering and cultivating it to the Countrymen of *M. de Voltaire* : They had their Romance of *Descartes*, but we had the solid Principles of *Sir Isaac Newton* ; and if they boast of their *Search after Truth* by Father *Malbranche*, we need only shew them Mr. *Locke's Essay on Human Understanding*. We had our *Bacon*, our immortal *Bacon*, the Father of modern Discoveries in both the natural and intellectual World, when not a *Frenchman* dared to quit the old Track of Thinking prescribed by *Aristotle*. With Respect to Genius, our *Milton*, *Butler*, *Dryden*, *Waller*, *Otway*, *Congreve*, *Prior*, *Rowe*, *Pope*, (who all come betwixt the last Years of *Richelieu's* Ministry and the first of *Lewis* the XV's Reign) are at least equal to their *Corneille*, *Racine*, *Moliere*, and *La Fontaine* : But if they deny this, we call in our *Spenser*, *Shakespear*, *Johnson*, and *Fletcher*, who lived before his *Æra* of *Lewis XIV.* and shew that *England*, under *Elizabeth*, was the first Nation that transplanted true Taste from *Italy*. What then becomes of his Remark, when, speaking of the *Medicean* Age, he says, that the polite Arts either never reached

reached *France*, *England*, *Germany*, *Spain*, or degenerated too fast?

THE Art of *Design*, formed upon the great *Italian* Masters, flourished also in *England* before the Age of *Lewis XIV.* We had our *Inigo Jones* before *France* had her *Mansart*: And for the superior Excellence of the *Briton*, we will leave his Works to be compared, not with any Thing *France* then had (for she had nothing excellent) but with all that her Architects have since produced thro' the whole boasted Age of *Louis le Grand.* We had our Age before *France*, and it continued thro' the latter Part of *Elizabeth* down to the fatal Civil War, when the Frenzy of Fanaticism excluded all that was just and beautiful. King *Charles I.* was a Prince of Taste superior to any other of his Time, and, if the Troubles of his Reign had not prevented him, would have left us a Palace * with which *Versailles* should not have been named. Sculpture, and every fine *Italian* Art, would have flourished under this Monarch, and the accomplished *Falkland*, if wrong Notions of Government had not unhappily rendered him unable to encourage Arts and Sciences.

* See the Designs of *Inigo Jones*, published by Mr. *Kent*.

14 *An ESSAY on DESIGN, &c.*

YET these Notions of Government, bad as we justly call them, were not worse than those which prevailed in *France* under *Lewis XIV.* which our *French* Historian makes to be glorious also in this Respect. If the *French* of that Time had been copied in their Arts of Government, we had not now seen a free Nation in *Europe*. But it was in the Age of *Lewis XIV.* that *England* threw off the civil Yoke of Arbitrary Power, and spurned at those who would have again superinduced the discarded Yoke of Ecclesiastical Tyranny. We became free, while the *French*, with all their Refinements, were daily sinking into Slavery: Our Genius, if less regular, when first redeemed from its Shackles, than theirs, was more noble and sublime. It was indeed owing to our greater Share of Freedom, from the *Æra* wherein the Reformation was established, that we had such Men as *Bacon*, *Raleigh*, *Burleigh*, *Spenser*, and *Hooker*, at a Time when *M. de Voltaire* himself confesses his own Countrymen to have been in the most profound Ignorance.

HAVING vindicated the Honour which is our own Due, I cannot forbear paying a tributary Word or two to the three Ages of *Alexander*,
Augustus,

Augustus, and the *De Medicis*. Had *France*, in the *Louisian* Age, an Historian worthy to be compared with *Herodotus*, *Thucydides*, *Polybius*, *Livy*, *Tacitus*, or Father *Paul*? Their *Tbuanus* lived before, and was rather a Cotemporary with our *Raleigh*, and the *Venetian* last named. He had, to his Honour, imbibed some of that Liberty of thinking, and speaking his Mind, to which his Countrymen were not at that time so much Strangers, as they became afterwards in the Age of *Lewis XIV*. What Poet of *France*, in this vaunted Period, can be mentioned in Competition with *Virgil* or *Tasso*? *Homer* was too early, and therefore is not brought into the Controversy. But even in the Arts of *Design*, for which the Encouragement of *Lewis XIV*. made the *French* most famous, I do not find in *France* a *Raphael*, a *Michael Angelo*, or a *Palladio*, among the native *French*, Their fine Pieces of Architecture were very few, and they too perhaps might suffer by a critical Examination. The Façade of a *Louvre* is not sufficient to create the Character of a Nation: Their Statuaries, by what I can learn, were chiefly *Italians*; and their *Poussin* and *Le Brun*, the most excellent of their Painters, were of *Italian* Forming. Perhaps our *Dobson* and *Fuller*, with the same Advantages, would

would not have been inferior to these two celebrated *Frenchmen*. We had, at the same Time, Productions of each kind that shewed no Inferiority of Genius, tho' they wanted to have been regulated by the same Culture. That Culture and Regulation *Lewis* gave, and for which all *Europe* owes Honour to his Memory. We are obliged to confess, it is what we hitherto want, and I have undertaken this short Discourse with a View to promote it among my Countrymen.

DID we alone think ourselves capable, under the like Encouragement, of equaling either the *Italians* or *French*, there might be some Necessity of giving more particular Instances to prove what I advance. But all the World acknowledge us sufficient for whatever we undertake in Art or Science, and that both always improve under our Hands, when other Nations have exhausted their Genius upon them. *M. de Voltaire*, in the Passage last quoted from him, calls us *a witty and sagacious Nation*. The *Abbé le Blanc*, one of the last *Frenchmen* who has wrote of our Arts and Manners as an Eye-Witness, is continually calling us *a wise People*. This is a Compliment carried so high, that I would almost
scruple

scruple to give it Currency at present: We have Genius, Sagacity, Art, and all but Wisdom: That too will be justly called our Portion when we have a public Establishment to encourage and cultivate our other Qualities:

M. *le Blanc*, while he talks of our Wisdom, is constantly depreciating our *Taste*. Tho' in our Writings we abound with good Matter, we know not, according to him, how to make a good Book: That is, we are deficient in Rule, Judgment, and Method: We have no Criterion by which to form our Ideas of Excellence; and therefore, while we are lavish of the most solid and beautiful Materials, cannot attain that Perfection in the Execution which we do not pursue in the Design. To what is this owing? Is it not manifestly to the Want of being perfect in the Rudiments and Principles of Writing? For that we have not Steadiness, Patience, and Perseverance, at least equal to the *French*, was never, that I know of, pretended.

IN like manner foreign Painters, Engravers, and Statuaries, affect to condemn the Professors of the same Arts who had their Education in *England*; and the same Reason they have to

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assign,

assign, *viz.* *That they want a Taste in their Performances.* Perhaps they have too often some Ground for their Censure: But that Ground is not, as these Foreigners vainly think, in the want of any Power which themselves possess. Our Artists have Capacity, Ingenuity, and Industry equal to those of any other Country: But unhappily they have never been properly initiated into the Rudiments of those Arts. They have wanted, while young, the Assistance of an *Academy*, which should lead them on from the first Principles of Geometry and Perspective, thro' all the Rules of correct Drawing, and make them conceive a true Standard of Excellence before they attempt to excell. Where the Mind is not thus firmly principled, the Eye will be drawn chiefly to the Expression and Colouring, which are the Work of the Pencil; and the Pupil will learn these Parts, without any just Notion of that Proportion and Harmony which ought to constitute a Whole, and give the Parts their distinct and characteristical Graces.

WHAT we call *Taste* in judging, is *true Design* in Execution. In both, the Ideas must be the same: But to judge with *Taste* the Ideas only are sufficient; whereas to design truly
and

and beautifully, there must be Practice added to them. A perfect Connoisseur, tho' no Artist himself, is not only pleased with a fine Piece of Painting or Sculpture, but he knows from whence his Pleasure arises, and perhaps can see, what escaped the Artist, how it might have been excited to a higher Degree. The Artist, who designs with Taste (for I will now join the Words) conceives, before he takes his Crayon in Hand, what the Pleasure is that he intends to give, what are the Means by which he proposes to give it, and knows, by the Principles of his Art, how far those Means will answer his Purpose, if in the Execution he comes up to his own Idea in the Sketch. The Notion of Beauty is in neither of them a vague imaginary Conceit, but the Result of a System of Knowledge, founded on Truth and Nature. The Artist, it is allowed, seldom or never, in Execution, comes up fully to his own Ideas: That would be too much for Man, and too near an Approach to that Perfection in Nature which Art endeavours only to imitate: But the more elevated the Ideas are, the more excellent will the Performance be, if, with Elevation of Sentiment, there be at the same Time a true Knowledge of Harmony and Proportion. This is Art; the other may

be Genius only: Which Distinction ought ever to be observed.

GENIUS is indeed the principal Qualification of a great Master. All the Remains of the *Roman* Architecture and Sculpture would not have made a *Michael Angelo* or a *Raphael Urbin*, if Nature had not first been extremely bountiful of her Gifts. This must be acknowledged: Yet *Michael Angelo* and *Raphael*, if they had never seen those excellent Remains of Antiquity, if they had not studied them well, and found, upon Comparison, an Idea of Beauty more noble, august, and regular, arising from them, than from the nicely laboured Works of later Ages, those admirable Men might have wasted their vast Talents in crowding with richer Ornaments the already crowded *Gothic* Structures: Instead of restoring the antient Taste, the Luxuriancy of their Imaginations might probably have led them farther into Error than their Predecessors. But Harmony and natural Proportion struck them when they first beheld it: They examined and found the Principles from which this genuine Beauty arose. Fired by the Discovery, they pursued the Light of it, and even excelled those who had taught them what was Excellency.

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To teach the first Principles from which this Beauty results; to shew what is meant by Perspective, and the Effect it has in a Representation; the Proportions of the human Body, and all other Objects animated or still; how to draw a correct Out-line, and all the other expressive Strokes in a Picture, and then to avoid Confusion in filling up the Figures; to know the Power of Lights and Shades in all Situations; in a Word, to take, by Rule, every Circumstance that Art can teach, in order justly and truly to represent Nature; This is Mastery, this is Design, this is what I would recommend to public Encouragement.

ADMITTING then, as above, that all these Acquisitions, if not made by a Genius, will not at last furnish out an excellent Painter, Architect, or Sculptor; yet they will certainly preserve the slowest and dullest Mind, which attends to them, from those Absurdities which Genius, without the same Knowledge, may fall into. This regular Artist, without Genius, may be a good Copyist, tho' not an Original. But why, after all, must he needs be a Painter, an Engraver, an Architect, or a Statuary; as if a Taste in Design, and the Knowledge of Drawing, were of no Use in other Professions?

Whereas

Whereas, on the contrary, it is true, that there is scarce any Mechanic, let his Employment be ever so simple, who may not receive Advantage from the Knowledge of Proportion, and more still from a little Taste in Design. *Perrault*, in his Lives of the illustrious Men of *France*, in the last Century, places *Ballin*, a Goldsmith, after *Poussin*, *Le Brun*, and *Le Sueur*, Painters, and the Engravers *Callot* and *Nantueil*, on account of his curious Workmanship. And *Le Brun* himself, while the King's Painter, was Superintendent of the *Gobelins*.

THE Word *Gobelins* * is commonly known to be the Name of a Building in *Paris*, which *Lewis XIV.* purchased, and made a Manufactory of all Manner of curious Works for adorning the Royal Palaces of his Kingdom. Here were Weavers of Tapestry, Goldsmiths, Carvers, and many other Trades, all under the Direction of that great Master of

* It had been the House of *Giles Gobelin*, who employed a great Number of Hands, and is said to have been the first who found out the Secret of Scarlet Dying. The Stream that runs by it, and is used in this Dying, has also obtained the Name of *Gobelin* from this Artist.

Design, who resided among them, and finished his Days in his Apartment there. Some of the most beautiful Pieces of Tapestry were wrought here from his Drawings, as were many other extraordinary Works. We may remember an Attempt made in *England*, under the Direction of a Painter also, to work Tapestries at *Chelsea*: But the Scheme was not under Royal Protection, and therefore sunk, in its Infancy, I suppose thro' the Insufficiency of private Encouragement.

It is needless to enquire what were the Motives of *Lewis XIV.* in the ready Patronage he shewed to all Works of Ingenuity. We know he had once a Minister of fine Taste, who pushed him on not only to this, but to the Promotion of Commerce and Navigation. *Richelieu*, in the Reign of his Father, began to cherish Learning and learned Men: But it was *Colbert* that formed the Age of *Lewis the Great*. This Monarch, vain-glorious to the last Degree, tho' himself little acquainted with the Sciences, was easily prevailed on to encourage whatever he was told would contribute to his own Fame and Reputation. The Minister and the Monarch both had their Ends, and the Artist had his Reward.

W H I L E

WHILE *Colbert's* whole Scheme took Effect, we were in Danger of being eclipsed by the Arms of *France*, as much as we were by her Arts. The Naval Power of the *French* Monarch, towards the Conclusion of the last Century, was so great, that it became formidable to *England* and *Holland*. We are happy that it hath since been neglected, and that our Superiority on the Ocean is greater than that of *France* in her Academies. Navigation and Commerce are the solid Parts, and they are undeniably ours: But why should we not have the Ornamental likewise in Proportion? Our Naval Victories deserve more to be celebrated than the Land Depredations of the Conqueror of *Flanders*. They promise us Trade and Riches, which the other cannot procure to the Prince who now prides himself in them. But this Prince will have his Deeds celebrated by his own Subjects in Picture and Sculpture, which can raise and adorn Actions that in themselves are devoid of Merit. We have seldom any Records but the plain Journals of Facts, in which our brave Commanders are the artless Historians of their own Actions. But do not an *Anson*, a *Warren*, or *Hawke*, deserve to have their Deeds preserved on Canvas, Stone, or Copper, as much as a *Saxe* or a *Lowendahl*?

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AND if this be the Case with regard to the Servants of the Public, what shall we say when we come to speak of our Sovereign? The mild, the merciful, the just, the moderate, the tender Father of his People, the Defender of Truth and Property, not to his own Subjects only, but to the Oppress'd and Injur'd in all Parts of *Europe*; does He less merit triumphal Arches, and the historical Tribute of Medals, Prints, and Statues, than the Ravager of Provinces, the Infractor of Treaties, the Tyrant of his own People, and the Enemy of all the neighbouring Nations?

HIS Majesty, attentive only to what is for the Prosperity, Wealth, and Security of Others, has none of this vain Regard to his Own Applause, which usually elates the Hearts of other Monarchs. But the Moderation of the Prince should animate the Zeal of the People, particularly of Persons of Distinction, who feel the immediate Efflux of his Goodness, and of opulent Societies, who flourish under the Protection of his Navies, to encourage those Arts which immortaliz'd the Names of *Alexander*, *Augustus*, *Leo*, and *Lewis*. Much better than of either of these is the Claim of King *George II.* as historical Argument will here-

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after shew ; though it should happen, as we hope it will not, to be neglected in the more splendid Memorials of Representation. The Suppression of an unnatural Rebellion, the Triumph of Clemency over Faction, a Check put to the Progress of Ambition, the complete Union of this long-divided Island, and the undoubted Sovereignty of the Sea asserted by the *British* Flag, are nobler Subjects for the Artist, and will furnish him with more generous and elevated Sentiments, than the Massacre of *Fontenoy*, or the infernal Bombardment of *Bergen-op-Zoom*.

A Love of the polite Arts is not irreconcilable with the Pursuit of Commerce and Riches : As it is usually grafted upon the Success of the latter, so it may live and grow with it in perfect Harmony. The most polite Ages of all Nations, have also been the Ages of their greatest Affluence and Prosperity. Studies of mere Use are cultivated through mere Necessity, but associate well with more elegant Researches in the Seat of Leisure and Abundance ; and such, without Vanity, we may at present call *Great Britain*, loaded though she be with Debts, and with a War scarcely off her Hands : Her Resources have all along
increased

increased with her Efforts on the Ocean, and while they continue to increase, she will rise with Ease under all her Burdens and Incumbrances.

IN the solid and deep Parts of Learning we have not only gone beyond the *French*, but have even been before-hand with them in their Cultivation. Our Royal Society is more * antient than the Academy of Sciences at *Paris*, and has furnished *Europe* with greater Variety of useful Productions: He that compares the *Transactions* of the first, with the *Memoirs* of the latter, will be fully convinced of this Truth.

MANY Years before this, indeed, and even under the Ministry of Cardinal *Richelieu*, the *French* had an Academy for the Regulation and Settlement of their Language. That great Politician, whose Cabinet was the Source from whence issued most of the memorable Events that then passed in *Europe*, had the Foible to pique himself much upon his fine Language, and his Knowledge in Criticism and Poetry :

* The Royal Society of *London* was founded in 1663, and the Academy of Sciences at *Paris* not till 1666.

Though in these his Judgment was as superficial, as that of the great *Corneille*, whom the Minister endeavoured to suppress, might have been deficient in Solidity, if he had been call'd upon to act or advise many of the Things he so affectingly describes. Men have their different Talents : That of *Richelieu* was to govern Kingdoms, and that of *Corneille* to paint, with all the Force and Grace of Language, their Revolutions. But the Minister's Conceit of his own Abilities in the latter Way, gave rise to the Institution I have mentioned : The Members of the new Academy were to flatter their Patron, at the same Time that they refined their Language : The Task that has ever since lain upon them of writing annual Panegyrics on the King, who, after *Richelieu* and *Seguier*, became their Patron, and of making set Orations in Praise of all their deceased Members, has given them such a Turn for Flattery, that little else has been produced in this learned Society, whatever some Members of it may have separately given the World, Though their Body consists of Forty, they were Forty Years in compiling their Dictionary of Words, and had still their Grammar, Rhetoric, and other Works to produce in pursuance of their Plan : Not to mention, that
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this Dictionary itself abounds with Errors and Defects.

THE late Dr. *Swift*, under the Ministry of the Earl of *Oxford*, had form'd a Project of some such Academy in *England*, in order to ascertain our Language, and wrote to his Lordship a very elegant Letter on the Subject. But, as it is doubted by competent Judges, whether the *French* Academy has not taken more from the Strength, than it has added to the Beauty of the *French* Tongue, perhaps it was no great Misfortune that the Design miscarried. The grammatical Rules of a Language may be, in a great Measure, fixed; but the Copia of its Words cannot be restrained. *Horace*, eighteen hundred Years ago, made Custom the sovereign Judge in this Matter. And as *Furetiere*, a single Man, compiled, in the Opinion of many, a better Dictionary than the whole Academy, of which he at first was a Member, may we not hope, that an Undertaking, now on Foot, will supply the Want of an Academy for Words in *England*? It is in Art, in Matters reducible to Rule, that such Institutions may be expected to succeed and flourish, and not in presuming to sit in sovereign Judgment upon a Cause,
of

of which the Merits must ever be disputable.

THE *French* Academy of Medals and Inscriptions, and that of Belles Lettres, now united into one, proceed upon more certain Principles: They have Art for their Guide, and have therefore favoured the World with a great Number of useful Memoirs: Many Passages and Monuments of History and Antiquity, have, by their Labours, been elucidated. In *England*, we have only private Societies of Antiquarians, that seem to be founded upon this Plan, and none of them, that I know of, have obliged the World, as Societies, with any Collections of their Discoveries.

BUT the Academy which, of all others, appears to have been most for the Glory and Advantage of *France*, is that of Painting and Sculpture. It is this that we have in View, which we are ambitious to see imitated, and improved upon in *England*. Attempts to get such an Establishment have been sometimes made, but always hitherto have failed. The most that our Artists have been able to attain, is to keep up, at their own Expence, a Meeting among themselves, which they honour indeed with

with the Name of an Academy, though it has none of the Requisites to such an Institution. Those who study the Art of Design, with a View of carrying it to the greatest Perfection they are able, and make it the Basis, not of their Reputation only, but also of their Fortune, (or, perhaps, their mere Subsistence) are seldom blessed with such easy Circumstances, as to have both Time to bestow, and Money to give, for their Improvement. It is requisite, in order to bring up a Number of such Persons to any Degree of true Excellence, that there should be a Fund to support them through the unfruitful Part of their Studies, to supply them with all Utensils and Conveniencies for the Probation and Culture of their Talents, and to reward the Successful, the Happy, and the Industrious, in proportion to the several Degrees and Qualities of their Merit: This would make *London* a Seat of Arts, as it is now of Commerce, inferior to none in the Universe.

It seems necessary, in order to give an Idea of what we solicit to have in *England*, that we should insert some brief Account of the Institution and Form of the *French Academy* of Painting and Sculpture.

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As those who compos'd the Academy for fixing the Language, under the Ministry of *Richelieu*, were a Set of Gentlemen who before met together in private, to communicate and criticise on each others Works; so the first Members of the Academy of Painting and Sculpture, were a Set of Artists, Part in the Service of the King, and Part otherwise, who had for some Time held private Assemblies, in order to exercise themselves in such Matters as might contribute to keep up and advance the Arts depending on Design. As the Body grew more numerous, and the Advantages arising from their Meetings more obvious, they became more public in their Meetings: They ventured to call in the Protection of the Minister, who was then Cardinal *Mazarine*; and great Cause they had to do it on a particular Occasion, which is well worth relating.

IGNORANCE has always been the Enemy of Art: It prov'd so most apparently in this Case. The Gentlemen and Artists, who exercised themselves in Design, with a View to revive the antient Taste, and imitate the antient Performances in Painting, Sculpture, and Architecture, had not yet any Distinction from the
common

common Class of Mechanics. When they came to put the Skill they had acquired into Practice, they raised the Envy of the Sign-Post-Daubers, Stone-cutters, and Bricklayers. Some of our Artists were Men of liberal Education, who had not gone thro' the Drudgery of five or seven Years Servitude, in order to acquire a Right of following an Occupation in which there was neither Skill nor Mystery. As their Works came therefore to be admired, the Freemen of *Paris*, very tenacious of their Privileges, thought proper to make legal Enquiry, by what Right they practised the Trades of Stone-cutter and Painter-stainer. The Artists were hereby obliged to desist, and the old Taste and Method must have continued in all public Works, if the Cardinal had not thought the Affair worthy of his particular Attention. *Mazarine* was an *Italian*, and had some Relish for those Arts by which his Countrymen had been more than a Century distinguished. Upon their humble Application, he procured an Ediçt from *Lewis XIV.* by which the Processes against these Intruders (as the Freemen deemed them) were put a Stop to. Art had an honourable Distinction given it from mere Labour, and those who could design a Picture,

a Bas-relief, a Statue, or a public Edifice, had a Right to practise without Molestation from the Brush-men and Masons.

Mazarine, the Prime Minister, now accepted the titular Protectorship of the new Academy, and *Seguier*, Chancellor of *France*, submitted to be Vice Protector. This Order of Council, in Favour of the Academists, was issued in *January 1648*: Their Privileges continued from that Time, but the Society did not immediately arise to its present Lustre.

Colbert, the great Patron of Arts, Sciences, Commerce, and Manufactures, was the Minister who finished the Work which his Predecessor had begun. He got a more firm and ample Establishment of the Academy by its present Name, and in its present Form, at the Beginning of the Year 1664. He appointed it to consist of twenty-five Members, twelve of whom were to be Officers, by the honourable Name of Professors or Elders, eleven were to be called Academicians, and the remaining two were to be Syndics, or assistant Rulers. These Syndics are now called Ushers; and the Reader would do well to remember, that when we say, the Academy had then its present Form,

Form, we mean fundamentally, great Improvements having been at Times superinduced upon this Establishment. The first of the Elders, and, consequently, the Head of the Society, was the celebrated *Charles le Brun*.

NOT long after this last Order of Council, the Duties of the Academy were regulated in thirteen Articles, which were granted it by way of Letters Patent. In about five or six Years more, the Articles were multiplied to twenty-one, which had also the same Royal Confirmation. These Articles were all registered in the Parliament of *Paris*, in spite of the Opposition made against their Acceptance by the abovementioned free Painters and Masons. The Parliament, as well as the Court, distinguished real Art from a dull Course of Labour. All Encouragement that the Academists could desire, was ready to meet their Wishes. They have obtained, since what I have mentioned, many other, and yet more ample Statutes, in their Favour. It is foreign from our Purpose to recite them, since Copies of them at large may be easily procured, whenever the *British* Public Spirit shall think them worthy to be imitated, or to improve upon them in a like Establishment. *Seguier* was

Protector after the Death of *Mazarine*, and *Colbert*, who obtained a new Establishment, accepted the Vice-Protectorship.

THE first Assemblies of the Academists were held in the Royal College at *Paris*. Could *Lewis XIV.* do them a greater Honour than when he afterwards removed them into his Palaces? The *Thulleries*, the Gallery of the *Louvre*, the Palace *Brion*, and the old *Louvre*, have been successively the Theatres of this Academy. The Members, in Gratitude, ornamented the several Buildings that were allotted them with their choicest Performances. They celebrated, not only the Monarch, but the Ministers, who had been their Benefactors, with the most exquisite Labours of the Pencil and the Chiffel.

NOR was an Exchange of Honours all that followed this Institution. *Lewis XIV.* was well informed, that an Establishment of this Sort could not subsist without pecuniary Gratifications. Pensions were therefore assigned to the Officers, and a Fund was appointed for their punctual Payment, and for the Purchase of Models, and all other Necessaries, towards the Improvement of the Art of Design. The
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Members were releas'd from the common Expences of Suits and Causes in the ordinary Forms, and all such Matters, relating to them, were ordered to be cognisable before the Council of State. As to the Works of the Members themselves, both in Painting and Sculpture, the Academy was to form a Judgment, without any Inter-mediation. Who can be so good Judges of Arts, as the Artists themselves? Who are such severe Censurers of every Fault, as those who emulate each other in the Pursuit of Excellence?

I had almost fallen into what I purpos'd to avoid, a particular Detail of the several Laws of the Academy: But there are some few Particulars that should not be omitted. The Members take an Oath to the President, and the Determinations of the Society have the Force of Statutes. None but Members of the Academy can call themselves King's Painters or Engravers; and those who are so, are at Liberty to keep Exercises in all Parts of the City. Their Manner of distributing Prizes is very solemn, and the Value of the Reward is infinitely enhanced by the Honour of receiving it. Plurality of Voices determines in these Cases, and the Candidate must have worked a Month
under

38 *An* ESSAY *on* DESIGN, &c.

under the Professor in waiting. All the chief Officers are exempted from several Services and Obligations, to which other Members of the Community are subject, and endowed with several Privileges that are not shared with them by their Fellow Citizens. The Works of the Academicians are not to be copied without Leave. They have a Right of erecting their Pupils into Master-Artists by Certificate Letters under their own Hand. All the highest Offices of the Academy are enjoyed only by those who profess the whole Art of Designing, and are equally ready at Portrait and History, Landscape and Architecture. As to Engravers in Copper, and Painters in a particular Province, as of Landscapes only, Flowers, Fruit, or the like, they cannot rise above the Dignity of Counsellors. Some Gentlemen, who are only Lovers of Arts, and discover a Taste of what is excellent, are admitted to this Rank. Artists may thus have the Honour to be patronized by those of their own Body, who, though greatly superior in Fortune, cannot rise to the same Rank in that Body with themselves.

HAVING mentioned the Names of some Officers that I did not take notice of in speaking of the Establishment of the Academy, it
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is proper to observe, that, in the present improved State of this Society, there is a Director, a Chancellor, four Rectors, a Treasurer, several Counsellors, and twelve Professors of the Art of Design; one particularly of Geometry, and one of Anatomy. Without a Knowledge of Geometry and Anatomy, the Art of Design cannot be brought to Perfection: It is proper the Noviciate, therefore, should be expert in those Arts, before he proceeds to the Class that is to qualify him for commencing Master.

As a farther Honour to the Academy, it had, in 1682, an Historiographer assigned to it, who is to transmit in Writing to Posterity the memorable Transactions of this illustrious Body: For though some of their Works may, in themselves, be more durable than the Books that treat of them, they cannot be so universal. Lectures and Conferences are also frequently held on the several Branches of the Art of Design, and the other Parts of Painting and Sculpture: Likewise on the best Writers who have treated of these Subjects. *

BESIDES

* Mr. *Guerin*, in his Account of this Academy, after a Preface on the Introduction and Increase of Arts
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BESIDES this Academy at *Paris*, there is also a *French* Academy of Painting and Sculpture at *Rome*, which was established by the same Monarch *Lewis XIV.* in 1676. This is properly a School only for the great Masters, who, having perfected themselves as much as they can at *Paris*, and gained the Prize in the Academy

and Sciences under *Lewis XIV.* gives the Names of the twelve Professors, who were put at the Head of the Academy, *February 1, 1648* ; enumerates the Classes of the Fellows ; mentions the Director, who presides over the Lectures, and is changed every three Years ; the perpetual Chancellor, who is Keeper of the Seals ; the four Rectors, two of whom are perpetual, and supply the Place of the Director in his Absence ; the two Assistant Rectors, who officiate for the Rectors in their Absence likewise ; the twelve Professors, each of whom, in his Month, alternately delivers the Precepts of the Art, and takes Care of the Pupils Studies ; the eight Assistant Professors ; the two Professors of Anatomy, Geometry, and Perspective ; the Treasurer, who keeps the Money and Monuments belonging to the Academy, and pays the Royal Pensions ; the Counsellors, either *honorary*, admitted for their Love and Culture of those Arts, and who, though not Fellows of the Academy, may produce their Pieces in the Deliberations, or *academical*, who excel the rest in the Arts they profess ; and the Secretary, who writes down, and preserves their Transactions. The rest of that Author's Work is taken up in describing the most excellent Pieces, giving an Account of their Authors, and the Rooms in which they meet, and keep their Performances.

Academy there, are sent with a Pension to study the Antiques, and such Pieces of the *Italian* Masters as cannot be seen in *France*: For though many of the Works of the First-rate Artists are now dispersed over all the other Parts of *Europe*, and particularly in *France* and *England*, yet *Italy* is still the Store-house of these Rarities. One of the Rectors from *Paris* presides in this Academy, and *Le Brun* was the first who had this Commission. As only those who have gained the Prize at *Paris*, are sent hither Pensioners; so none are at all admitted but the superior Artists, who have before distinguished themselves by their Performances.

IT is requisite here to mention, that there is at *Paris* another Academy, for the Study of Architecture in particular.

FROM this Narrative, which might have been extended much farther, an Idea will be formed of the Extent, Use, and Value of an Academy for the Promotion of Painting, Sculpture, and Architecture, or, in more general Terms, of the Arts depending on *Design*. Shall we not be fired with Emulation to rival these Neighbours, who are our confirmed Enemies in

42 *An* ESSAY on DESIGN, &c.

Politicks, while they triumph over us in their regular Method of Introduction to the Arts? It has been said, that *England* is a Century behind *France* in Learning and Politeness. I have proved that this Assertion does not in general hold good; but it is punctually true with regard to an Institution of the Nature we are pleading for. *January* 1748, according to the *French* Style, is several Months past, which completes a Century since the first Order of Council in Favour of the *Parisian* Artists. May the Omen prove happy! We must be careful, or we shall suffer the Arts and Sciences to travel by us into the more Northern Parts of *Europe*, without inviting them to stay by any solid Encouragement.

NEED we insist on other Motives, than what have already occurred in this Essay, for the making of such an Establishment in *England*? The Honour of the Nation ought surely to be of considerable Weight in this Matter. What, shall we be ever obliged to foreign Workmen for all that is beautiful and masterly in our Churches and Palaces? We pique ourselves much upon the Glory of our Arms; and his Majesty, in his first Speech to

to the present Parliament, assures us, " That
" though the Success in the *Low Countries*
" has not been answerable to our Wishes,
" and just Expectations, yet it must be al-
" lowed to the Honour of this Nation, that
" no part of the Misfortunes can be imputed to
" us." By Sea we have indisputably triumphed,
and the Enemy had no Way to cover his own
Disgrace, but by frankly acknowledging our
Superiority. And shall this Enemy subdue
us in the Elegancies of Art, and Refinements
of Life? We are apt enough to imitate the
French in their Fopperies and Excesses: Let
an Emulation of them in what is noble and
praise-worthy, at least keep pace with our
Pursuit of their Fashions.

BUT there may be great pecuniary Advan-
tages, such as ought to engage the Attention
of the mere Merchant, obtained from our
Improvements in the Art of *Design*. If we
had more regular Artists, and in greater
Number, not only much Money, which is
now sent to *France* and *Italy*, might be saved,
but a very profitable Exportation might be
made of those Works that were not purchased
by our own Connoisseurs.

IF we consider the great Number of foreign Statues, Paintings, and Prints, that are brought into this Kingdom, the prodigious Price that is given for some, and the more than equitable Price that is given for all; Must not the Consideration suggest to us, that there is a very great Balance against us in Trade? We often hear of a Sum given for a single Piece, the Work of an ancient or foreign Master, that equals the annual Revenue of a Gentleman's Estate. Nay, and sometimes in these Cases, the Ignorance of the Purchaser, or the confident Knavery of the Seller, imposes on us a Copy of little Value, instead of an Original. I say, *on us*; for so, in this Light of viewing the Matter, we ought to esteem it; because, whatever is paid for one of these extravagant Articles of Luxury, more than it will again sell for at a foreign Market, is so much Loss to the common national Stock, as well as in the private Fortune of the immediate Sufferer.

THAT we have annually a great many of these losing Articles, will not, I believe, be disputed; and whatever one Nation, by such Means, draws from another, must contribute, more or less, to the Exchange of Property between
twixt

twixt them. The smallest Branch of Trade, if carried on to our Disadvantage, must in time contribute to impoverish us, and enrich those who deal with us on the beneficial Side. We had a very great Balance against us in the Trade with *France*, upon such Commodities only as were for immediate Consumption. This was discovered by the Merchants themselves, who did not bring those enormous Articles, of which we are now speaking, into the Account. And as to our Trade with *Italy*, tho' I do not intend to make Calculations, I would venture to affirm, that if we have at any Time been Gainers by it in the Way of common Merchandize, we have been greater Losers in the Articles of Painting and Statuary.

BUT if the *British* Artists were superior to the *French* and *Italian*, and could raise a Tribute on those Nations for any curious Productions, we should not only save all this Balance against us, but put into our own Pockets as much more to their Disadvantage. This would be adding continually to our Wealth, and consequently to our Strength and Influence.

BUT what would even this be, compared with the greater Influx of Riches, that would accompany

accompany Persons of Distinction from foreign Nations? Do we visit *Italy* for the Purity of its Religion, or *France* for the Freedom of its Government? An *Italian* or *Frenchman* will hardly venture to say this, unless he be ignorant, and a Bigot. Is it because they are commercial Nations, more than ourselves? Neither can that be admitted. Why then is it, but because the Cities of *Italy* abound with Temples and Palaces, venerable and ancient in themselves, and enriched with all the Profusion of Art by the greatest Masters? But because *France* is in the Road to *Italy*, whom she has robbed of many of her Treasures, and whom she rivals in expensive Projects, tho' not in the Beauty of Execution? Had we as curious Works of our own, in the same Abundance, should we be at so much Expence and Loss of Time to visit those of our Neighbours? They who are loudest against the Folly and Abuse of Travel, can scarcely be of this Opinion: There would be no Pretence for the Fops and Fools, if the Men of Taste and Good Sense did not meet with some Entertainment. Admitting, therefore, that the greatest part of our Travellers are of the former Class, those of the latter must, in this respect, always lead the Fashion.

HOMER

HOMER makes it one of the characteristical Excellencies of his *Ulysses*, that he had seen many Cities, and knew the various Manners of Men. They who are Advocates for the Mode of ranging over *Europe*, will be apt to quote this Example, and those of *Pythagoras*, *Plato*, and other Ancients, who visited the Places most celebrated for Learning and Wisdom, to support their Arguments. But these Ancients were all great Men, who actually procured Benefit to themselves, and to their Country, by their laborious Journies. That Genius's of their Rank should still, for the Advantage of Mankind, neglect no Means of Information, I am truly of Opinion. But how few of our modern Travellers would be able to avail themselves of this Plea? As it is, however, the most plausible one that can be brought, it deserves to be briefly examined.

Chaldea and *Egypt*, to which the ancient *Grecians* travelled, were Countries much elder in Literature and the Sciences than *Greece*: They were alone possessed, for many Centuries, of those noble Models that have since been copied in the Nations of *Europe*: Whoever was ambitious of imbibing superior Knowledge, technical or moral, had no other Sources than these

these to draw from ; no other, till some of the most curious and communicative *Grecians*, having themselves drank large Draughts, became, in their Turns, the Fountains of the same Knowledge to their Cotemporaries and Successors. *Homer* lived in an Age, in which we know of no other Writer of Reputation, nor scarcely of a great or wise Man in *Asia* or *Greece*, for whose Character we are not indebted to him. These few, we may presume, had most of them drawn from the original Sources : It was therefore a most praise-worthy Quality to have travelled, to have seen many Cities and Men, as without such Toils, the Mind could not be enlarged, nor Experience collected. In like manner, Travel will always be commendable in Men of Taste and real Curiosity, while neighbouring Nations have those Means of Instruction, or Delight, which we are deficient in ourselves : But could we only rival our Neighbours in the elegant and polite Arts, (as we already confessedly do in Literature) the same Motive would not remain : The Men of Sense would not waste the Time which they esteem so precious, and the *Grand Tour* of our *Petit Maitres* would not be justified by grave Example.

THE

THE *Lacedæmonians* were certainly a brave, and History has called them, a wise People ; yet they forbid Travel to their Youth, as it contributed, in their Opinion, to soften and corrupt their Manners. If we have not been already too much softened and corrupted, the Comparisons made betwixt former Ages and the present, are unjust. And do not all, who make these Comparisons, ascribe the Difference to the bad Habits we have learned from Foreigners, whom, in point of Bravery, our Ancestors would have despised ? Not only the Culture of our Lands, and the Manufactures of our own Productions, but the Arts of Peace and War were known to those Ancestors : What then do most of our young Gentlemen learn ? Are the dancing a Minuet, and humming an *Italian* Air, so great Excellencies ? And even admitting they were, the Care of the present Age has provided Masters capable of teaching them both even at Home. Nobody can say, that we are not in this respect, sufficiently *frenchified* and *italianized*.

VOYAGERS write much of the Wisdom of the *Chinese* ; and in some of them I have read, that there is a standing Law of their Empire, to prevent the Natives of it from going abroad.

H

Tho'

Tho' great Numbers of them therefore are seen in some of the *European* Settlements in *India*, they are all Fugitives from their Country, and the very Refuse of it. Hence we need not wonder that they are usually branded with the Name of Sharpers. The great Numbers of them that, a few Years ago, were barbarously murdered at *Batavia*, were Men, who, upon the *Dutch* Principle of Gain, had thrown off the Protection of the Laws they were born under: And for this Reason it was, that the reigning Emperor of *China*, when called upon to resent an Act of such Cruelty, excused himself, as I have been assured, by alledging, that they were none of his Subjects, and therefore he had no Business to interfere in their Quarrel.

BUT, to have done with all other Considerations, let us stop a little to reflect on the great Advantages that may be derived from Drawing, and a Knowledge of the Art of Design, to all Ranks and Professions of Men.

THE curious Traveller, of whom we have been speaking, cannot, without this Art, make those Improvements he goes in Pursuit of. He may be pleased with Beauty in general,
when

when he sees it in the venerable Remains of the great Masters ; but, without Skill to delineate the several Parts, and trace out those Lines of Proportion and Harmony from which each respective Beauty results, he will not be able either to account for his own Pleasure, or to convey to others any distinct Ideas of what he hath seen and observed. Hence it is, that among our numerous Accounts of Voyages and Travels, many of them evidently written by Men of Genius and Knowledge, Men possessed of every Qualification but this One, which they had either never been put in mind of at School, or been taught to look upon as too mechanical to have a Place among their sublimer Studies, we have so very few that give us any new and useful Information, or enable the Artists at Home, who cannot be at the Expence of the like Journeys, but are Masters of the imitative Skill, whenever Objects are fairly represented, to improve their natural and acquired Talents in their several Professions.

THE noble Author of the Characteristics, whose every Line was written with the Ideas of Beauty and Proportion strongly and distinctly impressed on his Mind, is a most emi-

nent Exception from this Censure which falls too generally on modern Travellers. In his Notion of the historical Draught or Tablature of the Judgment of *Hercules*, he hath, with regular Skill, and lively Imagination, struck out a Subject both for Painting and Sculpture, and Poesy their Sister Art, which have all been since laudably employed in working after so masterly a Sketch.

To Navigators, who traverse the vast Ocean, and whose Safety depends upon their Knowledge of their Situation every Moment, the Art of Drawing is so absolutely necessary, that the Neglect of it hitherto has been equally fatal and unaccountable. In the Art of War, how requisite it is, and how shamefully it has on our Part been pretermitted, the recent Experience of the four or five Years last elapsed, does but too fully demonstrate. We can only hope that the Institutions at *Woolwich* and *Portsmouth*, by training up a sufficient Number of young Men in the useful Parts of Knowledge, of which this of Drawing is one of the most essential, may vindicate to our Nation, in future Wars, as much Applause for our military Skill, as is now given without Reserve to our Courage. If we do not imitate
our

our Neighbours in an Art, which is now become so effectual, as almost to take Place of Numbers, Weight, and personal Prowess, how shall we ever hope again to conquer them in the Field, or to maintain our Superiority over them on the Ocean?

IN the *Ordonnance Marine*, LEWIS XIV. orders, “ That there be Professors to teach
“ Navigation publickly in all the Sea-port
“ Towns, who must know *Designing*, and
“ teach it their Scholars, in order to lay
“ down the Appearances of Coasts, and
“ the like. They are to keep their Schools
“ open, and read four Times a Week to the
“ Seamen, where they must have Charts,
“ Globes, Spheres, Compasses, Quadrants,
“ Astrolabes, and all Books and Instruments
“ necessary to teach their Art. The Directors
“ of Hospitals are obliged to send thither
“ yearly, two or three of their Boys to be
“ taught, and to furnish them with Books
“ and Instruments. Those Professors are
“ obliged to examine the Journals deposited in
“ the Office of Admiralty, in the Places of
“ their Establishment; to correct the Errors
“ in Presence of the Seamen, and to restore
“ them within a Month.”

KING

KING *Charles II.* who well understood the Importance of Establishments of this Nature, founded such a School in *Christ's Hospital*, which has produced many eminent Proficients. King *William* established a Mathematical Lecture, to breed up Engineers and Officers, which was discontinued, however, after the Peace of *Ryswick*. The Fault of the *English* has usually been, to neglect the Means of teaching military Qualifications, when the Use of them has not been immediately necessary. But the above-mentioned Schools, now established at *Woolwich* and *Portsmouth*, to teach the Arts relating to War, seem to promise a more lasting Duration.

IT appears from the Account, lately published, of the most remarkable Voyage of the present Age, that the worthy Gentleman, since called up to the Rank of Nobility, who commanded in it, had a true Sense of the whole Duty of his Employment, and looked upon the Application of a Skill in *Drawing* as no inconsiderable Part of it. We must take the Sentiments, in the Introduction of that Work, for the Commander's own, though
published

published under another Name. They are so full to the Point I am upon, and their Authority is so much better than my own, that a Quotation from them will supply the Place of much that I must else have said upon the Subject of *Drawing*, with respect to the Public.

“ I cannot, says Mr. *Walter*, finish this
“ Introduction, without adding a few Re-
“ flections on a Matter very nearly connect-
“ ed with the present Subject, and, as I con-
“ ceive, neither destitute of Utility, nor
“ unworthy the Attention of the Public; I
“ mean, the animating my Countrymen,
“ both in their public and private Stations,
“ to the Encouragement and Pursuit of all
“ kinds of geographical and nautical Obser-
“ vations, and of every Species of mechanical
“ and commercial Information. It is by a
“ settled Attachment to these seemingly mi-
“ nute Particulars, that our ambitious Neigh-
“ bours have established some Part of that
“ Power, with which we are now struggling:
“ And as we have the Means in our Hands
“ of pursuing those Subjects more effectually
“ than they can, it would be a Dishonour to
“ us longer to neglect so easy and beneficial

“ a

“ a Practice : For, as we have a Navy much
 “ more numerous than theirs, great Part
 “ of which is constantly employed in very
 “ distant Stations, either in the Protection of
 “ our Colonies and Commerce, or in assist-
 “ ing our Allies against the common Enemy,
 “ this gives us frequent Opportunities of fur-
 “ nishing ourselves with such kind of Mate-
 “ rials as are here recommended, and such
 “ as might turn greatly to our Advantage,
 “ either in War or Peace.

“ For, not to mention what might be
 “ expected from the Officers of the Navy, if
 “ their Application to these Subjects were
 “ properly encouraged, it would create no
 “ new Expence to the Government to esta-
 “ blish a particular Regulation for this Pur-
 “ pose; since all that would be requisite,
 “ would be constantly to embark on board
 “ some of our Men of War, which are sent
 “ on these distant Cruizes, a Person, who with
 “ the Character of an Engineer, and the
 “ Skill and Talents necessary to that Profes-
 “ sion, should be employed in *drawing* such
 “ Coasts, and *planning* such Harbours, as the
 “ Ship should touch at, and in making such
 “ other Observations of all kinds, as might
 “ either

“ either prove of Advantage to future Navi-
“ gators, or might any ways tend to promote
“ the public Service.

“ BESIDES, Persons habituated to this Em-
“ ployment (which could not fail at the same
“ Time of improving them in their proper
“ Business) would be extremely useful in many
“ other Lights, and might serve to secure our
“ Fleets from those Disgraces, with which
“ their Attempts against Places on Shore have
“ been often attended: And, in a Nation
“ like ours, where all Sciences are more
“ eagerly and universally pursued, and better
“ understood than in any other Part of the
“ World, proper Subjects for such Employ-
“ ments could not long be wanting, if due
“ Encouragement were given to them.

“ THIS Method here recommended is
“ known to have been frequently practised by
“ the *French*, particularly in the Instance of
“ Monsieur *Frezier*, who has published a
“ celebrated Voyage to the *South-Seas*: For
“ this Person, in the Year 1711, was pur-
“ posely sent by the *French* King into that
“ Country, on board a Merchantman, that he
“ might examine and describe the Coasts, and

“ take Plans of all the fortified Places, the
 “ better to enable the *French* to prosecute
 “ their illicit Trade, or, in case of a Rup-
 “ ture with the Court of *Spain*, to form their
 “ Enterprises in those Seas with more Readiness
 “ and Certainty.

“ SHOULD we pursue this Method, we
 “ might hope, that the Emulation among those
 “ who were thus employed, and the Experience,
 “ which even in Time of Peace, they
 “ would thereby acquire, might at length
 “ promise us a Number of able Engineers,
 “ and might efface the national Scandal, which
 “ our Deficiency in that Species of Men has
 “ sometimes exposed us to : And, surely,
 “ every Step to encourage and improve this
 “ Profession, is of great Moment to the
 “ Public ; as no Persons, when they are properly
 “ instructed, make better Returns in
 “ War, for the Encouragement and Emoluments
 “ bestowed on them in Time of Peace.
 “ Of which the Advantages the *French* have
 “ reaped from their Dexterity, (too numerous
 “ and recent to be soon forgot) are an
 “ ample Confirmation.

“ AND having mentioned Engineers, or
“ such as are skill'd in *Drawing*, and the
“ other useful Practices of that Profession, as
“ the properest Persons to be employed in
“ these foreign Enquiries ; I cannot (as it of-
“ fers itself so naturally to the Subject in
“ Hand) but lament, how very imperfect
“ many of our Accounts of distant Countries
“ are rendered by the Relators being unskill-
“ ful in *Drawing*, and in the general Prin-
“ ciples of Surveying, even where other
“ Abilities have not been wanting. Had
“ more of our Travellers been initiated in
“ these Acquirements, and had there been
“ added thereto some little Skill in the com-
“ mon astronomical Observations, (all which
“ a Person of ordinary Talents might attain
“ with a very moderate Share of Application)
“ we should, by this Time, have seen the
“ Geography of the Globe much correcter
“ than we now find it ; the Dangers of Na-
“ vigation would have been considerably
“ lessened, and the Manners, Arts, and Pro-
“ duce of foreign Countries, would have been
“ much better known to us than they are.
“ Indeed, when I consider the strong Incite-
“ ments that all Travellers have to acquire
“ some Part, at least, of these Qualifications,

“ ance ; since on Examination it will be dis-
“ covered, that in some we were mistaken,
“ and others we had overlooked : But he
“ that is employed in *drawing* what he sees,
“ is at the same Time employed in rectifying
“ this Inattention ; for by confronting his
“ Ideas copied on the Paper, with the Ob-
“ ject he intends to represent, he finds in what
“ Manner he has been deceived in its Ap-
“ pearance, and hence in Time acquires the
“ Habit of observing much more at one View,
“ and retains what he sees with more Cor-
“ rectness, than he could ever have done
“ without his Practice and Proficiency in
“ *Drawing*.

“ If what has been said merits the Atten-
“ tion of Travellers of all Sorts, it is, I think,
“ more particularly applicable to the Gentle-
“ men of the Navy ; since without *Draw-*
“ *ing* and *Planning*, neither Charts nor Views
“ of Land can be taken ; and without those,
“ it is sufficiently evident, that Navigation is
“ at a full Stand. It is doubtless from a Per-
“ suasion of the Utility of these Qualifications,
“ that his Majesty has established a *Draw-*
“ *ing-Master* at *Portsmouth*, for the Instruc-
“ tion of those who are presumed to be after-
“ wards

“wards intrusted with the Command of the
 “Royal Navy: And though some have
 “been so far misled, as to suppose, that the
 “Perfection of Sea-Officers consisted in a
 “Turn of Mind and Temper resembling the
 “boisterous Element they had to deal with,
 “and have condemned all Literature and
 “Science as effeminate, and derogatory to
 “that Ferocity, which, they would persuade
 “us, was the most unerring Character-
 “istic of Courage: Yet it is to be hoped,
 “that such Absurdities as these have at no
 “Time been authorised by the public Opi-
 “nion, and that the Belief of them daily
 “diminishes.”

To proceed: Every Gentleman, though
 he does not travel, nor serve his Country either
 in the Fleet or the Army, will always find
 some Skill in *Drawing*, if he has it, of great
 Use to him; will often be obliged, if he has
 it not, to depend on the Ingenuity and Ho-
 nesty of others for much of his Entertain-
 ment and Instruction. Though it is not
 expected that every Person of great Fortune
 should be a practical Surveyor, and actually
 plan his own Estate, and draw the Ichnogra-
 phy and Elevation of his own Mansion;

yet

yet to be able to do this, and to examine, by his proper Skill, such Particulars as create in his Mind either Doubt or Disgust, must contribute greatly to his Satisfaction and Delight, and sometimes even to his Profit. His Fronts, his Walks, his Parterres, his Offices, and even the Furniture of his Apartments, may all receive greater, and perhaps at the same Time less expensive Beauties from the Knowledge of the Master, than would otherwise be bestowed on them. And if this be the Case in less curious Matters, how much more will it be so in the Purchase of Pictures, Statues, and other rich Ornaments, where the Ignorance or Craft of Agents, if solely trusted to, may at once burthen him with a heavy Expence, and bring his Taste into Disreputation ?

OUR Seminaries of liberal Education, in the Opinion of the Judicious, will want a great Part of Perfection, till *Drawing* is looked upon as a necessary Article in the Course of scholastic or academical Education. Would Persons of Ability take this into Consideration, we might soon have Appointments for the Professors of this Art, as well as of others not more useful ; and the *Drawing-Master,*

Master, in private Schools, would at least rank equally with the Masters of *French* and *Dancing*.

WOULD those Persons of Ability consider a little farther, and, besides thinking some Skill in *Drawing* necessary for their Children, (for I would not exclude the young Ladies from it, any more than the young Gentlemen) resolve, from a Principle of public Spirit, to encourage our own professed Artists as much as possible, at least so far as not to give more for the Work of a Foreigner, of equal Value, than for that of one of our own Masters, they would soon perceive this a great Spur to Emulation, and Emulation is a certain Guide to Excellence. It redounds to the Honour of one Nobleman I have heard of, (I hope if he be singular at present, he will not long continue so) that he hath devoted one Apartment in his sumptuous Villa to *English Merit* only, and purposes to fill it with the most excellent Works of our best Masters in the Art of Design. It was from the Encouragement of the noble *Italian* Families, that the great *Italian* Artists were enabled to pursue and finish their Works; and the Preservation of so many of those Works, in the Perfection they

they are now seen, is owing to their being placed in the Houses of the Great, in Palaces, and in Churches. By the same Means only can *English* Artists think to obtain, and transmit to future Ages, the Reputation they would labour, not without flattering Hopes of Success, to deserve of the Public.

If we descend from the Gentlemen of Estate, and consider the two other Ranks of People into which the better Sort of the Inhabitants of this Island may be divided, we shall find the Art of *Drawing* not only ornamental in every State and Degree, but in most of them absolutely necessary, as the most certain Means of obtaining true Skill and Reputation. The two Ranks I mean are, 1. Of Persons in the liberal Arts and Sciences, including as well those Arts and Sciences which do not, as those which do, confer academical Degrees on the Professors; and, 2. The whole Body of Artisans and Mechanics, including the principal Merchants and Tradesmen, Farmers, Gardeners, Stewards, and all those in the Direction of such Affairs as have the Increase and Improvement of our Landed or Personal Wealth for their Object. From this Description it will appear, that none are left

out but the mere servile and labouring Order of People ; to whom no other Knowledge is necessary but their Duty to God, their Superiors, and one another ; and these must always be the greatest Number in any Community.

THE first of the liberal Professions, that of *Divinity*, seems indeed to have less need of this Art than either of her Sisters : Yet here it is not useless, nay, it is even necessary in the Interpretation of some Parts of the Scripture. Can a Map of the Garden of *Eden*, and the Terrestrial Paradise, be delineated but by Skill in Drawing ? Can the Proportions of *Noah's Ark*, and its Capacity to contain two and two of all living Animals, with their Provender, be understood without a tolerable Knowledge of Lines and geometrical Figures ? The Visions in the prophetic Books of the Old Testament, and some of those in the Apocalypse in the New, will give more Pleasure to a *Draughtsman* than to a common Reader. Thus far extends the Profession of a Divine, simply considered : But if we view him as a Gentleman, a Philosopher, a Person conversant in all the Studies of Humanity, one who labours to recommend the Purity of Faith
by

by the Ornaments of Science (an Art which in the present Age is almost absolutely necessary) what Branch of Knowledge or Learning can we allow him to be deficient in, and not detract from the venerable and respectful Idea of his Character?

COME we next to *Physick*, which, taken in its most comprehensive and true Sense, includes the whole Knowledge of Nature, or the Pursuit of such Knowledge in general, otherwise called *Natural Philosophy*: Can we think of an Accomplishment that a Physician of this Kind may want, and not be defective in what he pretends to? But *Drawing* he more especially requires, as he will perpetually have Occasion to copy the Objects that present themselves in the various Parts of the Universe. We enter not into Particulars; because the Catalogue, to human Conception, is infinite. But if we take *Physick* in the Sense of Medicine only, including Pharmacy and Chirurgery *, how necessary is *Drawing* to ob-

* Mr. *Cowper*, the great Anatomist, was very expert in this Art; and, if I remember right, drew those fine Cuts in his two Volumes of Anatomy. Dr. *Mead* has several anatomical Paintings of his, which are esteemed very good.

tain a perfect Skill in the Anatomy of the human Body, and the Oeconomy of its various Parts. Modern Physicians themselves allow, that the Advantages they enjoy beyond the Antients, are chiefly to be ascribed to the Experience gained from Dissections, and the accurate *Draughts* that have been made of Diseases and their Appearances. Anatomy, by the Help of *Drawing*, has proceeded to a Comparifon of other Animal Systems with that of Man, and of Animal Life in general with Vegetable and Mineral. How great are the Advantages resulting from all this, cannot be difficult to comprehend.

To talk of *Drawing* to a Gentleman of the Law, would be apt, at first, to give him a different Idea from what we now pursue: But that Gentleman, when he comes to reflect, will find our Sort of *Drawing* a necessary Auxiliary in the Conveyance of Estates and Houses, or the Litigation of Property in them, which are the common Subjects of his *Draughts*. If he does not possess the Art himself in both Senses (which perhaps is not required to his Profession) he must frequently call in the Assistance of the Mapmaker and Surveyor. But in his Gentleman's

man's Capacity, whether Civilian or common Lawyer, as a Professor of an Art which he would be angry should we call *illiberal*, he can no more be excused a Want of this Skill, than the Divine or the Physician.

HAVING thus mentioned the three Professions, which are called *learned* by Way of Distinction, other sub-divisions under this general Head may be avoided.

IN proceeding from the liberal Sciences to the mechanic Arts (which are almost innumerable) I would desire every polite Reader to assist me with his Imagination, and every Artist to make the particular Application of my general Remarks to himself, and his own Business: For were I to enter into an Enumeration of all that I could now think of, to whom *Drawing* is either absolutely necessary, or would be greatly useful, I should justly incur the Charge of a needless Prolixity, if not of descending lower than the Picture, hitherto given of my Subject, may seem to require. The Bailiff, the Farmer, and all whose Business is relative to the Lands, may include themselves in what we have said of the Surveyor. The Carpenter, the Mason,
the

76 *An ESSAY on DESIGN, &c.*

the Bricklayer, the Glazier, with some others, whose Trades have a respect to Building, might be displeased if I were to put them in any other Class than that of Architects; and real Architects, while they find the Assistance of these Artists necessary to execute their Designs, must not be ashamed to shelter their Auxiliaries under the Shadow of their Wings. All Men whose Employment is in the fashioning of Earth, Wood, Metal, or Stone, or in ornamenting the various Utensils of Life which are fashioned from these, must acknowledge that *Drawing* turns greatly to their Account; and that if they can form no Designs of their own, they are constantly obliged to copy those of better Artists.

Weavers, Embroiderers, and other Persons employed in the Manufacturing of Silks, Stuffs, or Cottons, are obliged, if unskill'd themselves, to have Recourse to those who make Pattern-Drawing their Profession†.

How

† Hence the Complaints of Persons engaged in these Parts of the Weaving Trade, where *Design*, *Invention*, or, as they term it, *Fancy*, are concerned. These Men have long been convinced of the Necessity of *Drawing*
in

How much superior to these dependent Artists shall we esteem those Engravers, who, with great Neatness of the *Burin*, have few or no Ideas of their own to follow, and are obliged to work after the Designs of Others in all they perform? Must it not occur to all Such, that their great Defect is the Want of Skill in the Art of Drawing? Can any Labour seem too arduous, if by it they may attain this original Idea, this animating Soul of all their other Skill? I leave this Thought to the Reflection of every one who is sensible of his own Deficiency.

IN a Word, the Astronomer cannot in Fancy parcel out the Heavens, nor the Geographer describe the Divisions of the Earth that really exist, without some Proficiency in the Art of *Drawing*. Under the Direction of these we

in those Branches, and it is with great Concern that they lament, that notwithstanding the Perfection to which the Silk Manufacture is brought in *London*, particularly in *Spittlefields*, our greatest Artists, for want of Skill to delineate, and thereby improve their own Conceptions, are, in the Article of brocaded Silks in particular, reduced to the Necessity either of calling in the Assistance of the better instructed, though not more ingenious, *French*, who reside among them, or of servilely imitating their less elaborate Performances.

place

place all the Artists who work on Instruments for the Measure of Time or Space, by whatsoever Denomination they are known. Not one of these Mechanics who is not strictly bound to the Rules of exact Proportion.

THUS, which Way soever we look, from the most sublime Contemplation down to the most minute Work of the Hand, on the Productions of Nature, or Performances of Art, our Argument appears in full Strength, That *Drawing* is a useful Part of Education.

CAN we help lamenting, after this, that nothing has yet been done towards the more general Attainment of so universal a Benefit? Can we help reproaching our national Negligence, and, amidst all the Prejudices favourable to ourselves, avoid bestowing their due Share of Praise on our more *frugal* and industrious Neighbours?

WHAT a small Sum, compared with the annual Revenue of the Crown, would suffice to support an Academy for promoting and improving the Arts of *Design*? The Income of many a private Gentleman, arising from his paternal Estate, would be more than sufficient

cient for this Purpose. The Salary and Profits of some single Places, the Duty of which does not require the Application or Genius of an able Master in the polite Arts, would abundantly satisfy and animate many such Masters. Few of them labour for Riches: A Competency, Countenance from the Great, Applause and Encouragement in proportion to their Degrees of Excellency, are usually the only Objects that such Persons have in View. Art, like Virtue, has a Satisfaction in the Contemplation of itself, which keeps out foreign Considerations, those Pursuits of external Pleasures that engage the Attention of common Men, who are unemployed, because they are unskilful. So little would, in this Case, be sufficient, that a small Saving, almost unfelt by any Individual, in some expensive Articles of the Administration of Government, would do more than, I presume, would be asked, if a Committee of our greatest Masters were appointed to draw up a Scheme for establishing an Academy to teach the Art of Design.

IT was by no means my Intention to meddle with any Thing foreign to the general Design of these Pages, and therefore I

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should

should not have mentioned the Words *Saving*, or *Administration of Government*, in this Light, if I had not foreseen an Objection which some may be ready to make against such a Proposal at this Time. Have we not been long in an expensive War (they may say) and do not the Deficiencies of every Year, and the growing Debt of the Nation, convince every Man, that this is not a Season for laying any new Burden on the Public? But could that be called a new Burden on the Nation which so little would be required to support? What is annually given to preserve and continue the *Gothic Taste* in the old Repository of Tombs at *Westminster*, would, if properly applied, be sufficient to raise among us the Taste of *Rome* and *Athens*. And may I be permitted to say, without particular Reflections, that a compleat Mastery of the Subject in *Englishmen*, if they had been employed, might have saved more than would have bred up an hundred such Masters, by preventing the Misfortune that has happened at *Westminster Bridge*? Yet these are both public Works, carried on through a Time when the Nation has been engaged in that expensive War, and under that Load of Debts mentioned in the Objection. But I have already
 shewn,

shewn, that, far from losing, the Public must, in a short Time, be a great Gainer by the Flourishing of Painting, Sculpture, and Architecture, among our own Subjects.

OUR Hope in the Heat of the War, (and that Hope seemed to be founded in Reason) was, that *Lewis XV.* our Enemy, was greatly distressed for Money to carry on his pernicious Scheme against the Liberties of Mankind: Yet that Prince, in Imitation of his Great Grandfather, did, even then, spare an additional Sum of 12,000 Livres a Year (great to the Artists, but little to him, being not much above 500*l.* Sterling) for the farther Encouragement of the Painters and Sculptors in the Academy at *Paris*. How will his Actions, for this Gratitude, be celebrated by the Pencil, the Burin, and the Chissel? A small Pension of 500 Livres, or less than 25*l.* a Year, with the Title of King's Painter, is as honourable in the Sight of the Public, and may be as beneficial to him that possesses it, when bestowed upon true Merit, as a Professor of Art would even desire. It is upon the Work which gained him this Distinction that the Artist values himself, and not upon the pecuniary Acquisitions

he has made by being thus distinguished: And yet these too, if he seek them, will flow in to him from the Public, purely in Consequence of the Honour done him by his Sovereign.

FOR Care is taken, in the Disposition of these Honours, that no Man has them who is unworthy of public Encouragement: The King, in this Case, trusts his Conscience with the established Members of the Academy. Recommendation, Friendship, private Pique; can rarely influence these Decisions. Each Artist is too jealous of the Reputation of his own Judgment, to sacrifice that to any other Consideration. And if any one might be inclined, on a particular Occasion, to do so, the Number of Judges is too great for the Court to be biaſſed. There is the utmost Reason to suppose, that Titles and Pensions, bestowed by a Prince in this Manner, will always fall to the most Deserving.

THE *French* King indeed is arbitrary, and has the absolute Disposal of the whole Revenue of his Crown: But the Public Money in *Great Britain* is both given and appropriated dy Parliament, except the Reve-

nue of the Civil List, which, we are told, is pretty nicely parcell'd out betwixt the several Officers belonging to the Royal Household. This is a Matter of which I am no competent Judge; but I cannot help thinking that much might be done by those who have the advising of his Majesty, and the Partition of his annual Appointment. His Royal Heart, I will venture to say, would readily incline to whatever might be propos'd for the Honour and Benefit of his People, though the Proposition had not the farther Merit of being so manifestly conducive to the Glory of his own Reign.

BUT if the Civil List shall be thought so sacred, that no Deduction can or ought to be made from it, a very small Rent-Charge upon any Fund or Office that produces more than it is appropriated for, or any other Means that might be thought of in the Wisdom of the Legislature, would, without affecting the Gross of the Nation in the least sensible Degree, lay a Foundation for lasting Fame to our Country. But I would not presume to enlarge here, where the barely dropping of a Hint may be continued Presumption: My Proposition, at present, shall not extend to either a Royal or
Par-

78 *An ESSAY on DESIGN, &c.*

Parliamentary Establishment, which must depend entirely on the Taste and Interest of those in Power. Till some such Scheme, under the benign Influence of a *British Mæcenas*, takes Place, I would humbly propose to have an Academy supported by private and voluntary Subscription.

THE Taste of subscribing to Hospitals and Infirmeries is now very much in vogue. Suppose you make an Hospital for *Genius*, since she is so little able to provide for herself. The Men of Genius, I am sure, will excuse the Metaphor; and you cannot more usefully bestow your Charity. To the Rich and Powerful I speak, who are found, in sufficient Numbers, charitable on other Occasions. I am afraid they must be Men of Taste too that encourage this Proposal: But some Men of Taste we have, who are possessed both of Wealth and Power. Wealthy Persons, of lower intellectual Character, love to follow the Fashions; and the Encouragement of a few leading Men is only wanting to make this Subscription fashionable. If they will but try the Experiment, I know my Countrymen so well as to answer for the Concurrence of others. Many, who were not before thought so,
will

will subscribe to be reputed Men of Taste; and it would require more Ill-nature, and more Ingratitude, than will be found in this Society, to convince them of their Mistake. It will be their own Fault if they are not fully repaid in Pleasure.

To resume the Metaphor of an Hospital: I cannot see why the Mind does not as well deserve one as the Body. This Institution will not interfere either with that for exposed and deserted Children, or with the many for curing the Sick and Wounded of their Maladies: Yet in the Sense I give the Term, it will answer all the Purposes of both.

THAT for Children proposes nothing more than to preserve them from the Wants, Accidents, and Vices, to which they might otherwise be exposed. It is to teach bodily Labour, according to the growing Strength, and so much of Literature only as will instruct them to be honest Members of Society, and good Christians. Their Qualifications for the polite Arts are not to be enquired into, (nor indeed could this be well taken into the Plan) because they are in general designed, as their unhappy Introduction to the World
seems

80 *An* ESSAY *on* DESIGN, &c.

seems to have appointed them, for a State of Servitude. But may not some of these, if properly taken care of, be of Ornament to Society, as well as of Use? May it not so happen, that the second Charity may be well bestowed on them, after they have received all the Benefits of the first? How many an Orphan-Genius has been thrown on the World neglected, and perished unknown for want of Culture? How many happy Talents, for want of proper Direction, have sunk into low and hurtful Pursuits, which have made them scandalous to that Community which they might have adorned? The Bent of such Minds, if an Opening had been made to them, might have been to Art and Industry; but Necessity has thrown it off to Cunning and Indolence.

AND where Genius languishes, and grows obscure, tho' through the Fault of him who possesses it, it would certainly be proper that some Means should be found for its Recovery. That this Misfortune too often happens is certain, and yet no Means have been provided for its Redress. An Institution like this I am arguing for, would, I presume, under certain Regulations, answer this Purpose

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as well as the former. Only let those who are amiably forward in Subscriptions remember, that want of Education is the *Exposing*, and want of Encouragement the *Disease* of Genius.

IT is with the Consent, and indeed at the Desire both of Artists and Lovers of Art, that I have given these Thoughts to the Public: Yet they have been so modest as not to lay me down any particular Plan for the Formation of their Academy. They seem desirous, by what I perceive, to take the Sense of those who may incline to be their Benefactors upon this Subject. I have given a Sketch of the Constitutions of the Academy at *Paris*, which certainly would be well to follow in all that cannot be mended. It is an Abstract only that I have made: But if an *English* Academy of Painting, Sculpture, and Architecture, were to be erected, not only the *French* Regulations, and the Reasons of them, but those of all other Institutions of the same Kind in *Europe*, would certainly be consulted: New Laws would be made, suiting the Genius and Manners of our Country, and Corrections would for some time be requisite, as Experience shewed the

Necessity of them. It is so in all new Establishments: Even the Wisdom of the *British* Legislature, in what it enacts for the Good of the *whole* Public, often sees Occasion to make Amendments. A few short Rules, however, I would submit to Consideration, just as they arise to my Mind, without being anxious whether they are accepted or rejected, in the Form I give them.

THAT the Subscribers appoint a Committee among themselves, who shall hear the Opinion of acknowledged Artists, and receive into their Body such as they think proper, in order to form Regulations for the future Society.

THAT the Committee appoint a Treasurer and Secretary, who shall be accountable at every Meeting for all their Receipts, Disbursements, and Transactions.

THAT a Part of the Fund be applied to the Purchase of a commodious Building, which shall be properly divided and furnished for the Reception and Practice both of Pupils and Artists.

THAT

THAT a certain Number of the principal Painters, Sculptors, and Architects, of the greatest Reputation, be appointed Officers of the said Academy, with a Head, under such Title as shall be thought proper to be given, either for Life, or for a certain Time by Rotation.

THAT these Officers, however classed or distinguished, shall be the Judges in all Cases that regard the Acceptance of Pupils, the Election of Members, or the Merit of Performances.

THAT the Officers have proper Salaries for their Care in the Instruction of Pupils, according to the Parts they take upon them, and the Reputation they have acquired.

THAT certain Days be fixed for general Assemblies of the Academists, and a certain Number of Hours every Day for the Attendance of Pupils.

THAT an Establishment be made for a certain Number of Youths, to be maintained by the Academy at as small an Expence as
M 2 possible,

84 *An* ESSAY *on* DESIGN, &c.

possible, where a promising Genius appears, and Parents or Friends are wanting to pay for such a Maintenance.

THAT any Youth who shall be approved by the Officers of the Academy, shall have Liberty to attend, draw, paint, engrave, carve, or do whatever the Inspectors, guided by his Genius, shall think most proper for him.

THAT all Artists, in the several Ways this Design includes, who are out of Employment, or desirous of Improvement, shall have Liberty to study in the Academy, and a certain Number of them have a Table found daily.

THAT the Performances of such Artists shall be publicly sold at certain stated Times, and a Part of the Money given to them; the rest being employed to the Uses of the Society.

THAT Rewards and Titles be given impartially, as well to them who are, as who are not Pensioners of the Academy.

HAVING

HAVING mentioned *Titles*, let me be indulged the further Extravagance, if it be one, of giving my Opinion, that an inferior Order of Knighthood, to be bestowed with great Reserve and Caution, would be a wonderful Spur to Diligence upon the Members of such an Institution. His *Prussian* Majesty has lately consecrated a new Order to *Merit* in general: But St. LUKE is the peculiar Patron of Painters, and might afford this Order a Name extremely proper. 'Tis true, the Physicians claim a Title in this Saint likewise: But as they have their God *Æsculapius*, and their divine Old Man *Hippocrates*, entirely to themselves, I think it is but reasonable for them, on this Occasion, to part with their Share in the Evangelist.

By way of Addition to my own Idea of a Plan for an Academy, I shall venture, before I conclude, to give my Readers some Account of an Institution at *Bologna* in the Year 1710, in favour of the Arts depending on Design, and of the most extensive Structure which the noble Author intended to build on that Basis, as I find it in a Letter from *Bologna* written the same Year.

86 *An ESSAY on DESIGN, &c.*

‘ COUNT *Marfigli*, General of the Pope’s
 ‘ Army, has founded here an Academy for
 ‘ Painting, Sculpture, Architecture, &c. in
 ‘ Favour of which he has obtained from the
 ‘ Senate of *Bologna* an established Revenue,
 ‘ which is to be divided into Pensions for
 ‘ the Members of the Academy. It was
 ‘ opened the 2d of *January* 1710: All the
 ‘ Nobility and Persons of Quality of this
 ‘ City were present at the Opening it, and
 ‘ Count *Marfigli* caused to be set out to open
 ‘ View divers Works of Marble, Brasses, and
 ‘ other Pieces of Antiquity, which he has
 ‘ presented to the Academy, to serve for Mo-
 ‘ dels to Learners. The Pope has by an A-
 ‘ postolical Brief authorised this Academy,
 ‘ which after his Holiness’s Name is called
 ‘ *Academia Clementina*.

‘ GENERAL *Marfigli* has presented to
 ‘ the Senate of *Bologna* his Library, with
 ‘ his Collection of Rarities, that he might
 ‘ engage them to second his Intentions.
 ‘ Those Rarities are to be ranged in the most
 ‘ proper Order for instructing Scholars, and
 ‘ will therefore be called *Institutio Marfig-*
 ‘ *liana*; and they are to be placed in seven
 ‘ Apartments.

‘ THE

‘ THE *first* is designed for that Part of the
‘ Mathematics which relates to the military
‘ Art: For which it will be furnished with
‘ Sixty different Models of Fortification, and
‘ divers Models of Pieces of Artillery, with
‘ all their military Furniture.

‘ THE *second* is to be the Observatory,
‘ which will be furnished with a great Num-
‘ ber of Astronomical Instruments of several
‘ Sizes. These two Apartments will have
‘ each a Director, one of which is to teach
‘ the Art of Fortifying Places, and the other
‘ to instruct Persons in taking Observations
‘ of the Heavens.

‘ THE *third* is to be for Experiments in
‘ Natural Philosophy: And the *fourth* for
‘ Curiosities of Nature. These two Apart-
‘ ments are to have but one Director.

‘ THE *fifth* Apartment will be furnished
‘ with ancient Works, and Pieces relating to
‘ Erudition: And the *sixth* is to be the Li-
‘ brary. Both these Apartments are to have
‘ but one Director, who is to discharge the
‘ Functions of Library Keeper and Anti-
‘ quary.

‘ THE

‘ THE *seventh* is the Academy of Painting abovementioned ; which is already opened, and Exercises are performed in it on certain fixed Days.

‘ BESIDES these Apartments, there are to be Shops for Gun-smiths, Turners, Clock-makers, Instrument-makers, Printers, and others, who are to work for the several Apartments.

‘ No Person is to be chosen a Director, unless he be a Member of the Academy, and publick Professor in the University of this City. At the End of every Year an Account will be given of the Labours and Studies of the Members of the Academy, which is to be under the Direction of the Senate of *Bologna*.

I COULD have gone farther with my own Scheme, and perhaps to no better Purpose: For Laws of this Kind require more Knowledge than I pretend to, and more Time than I have bestowed on them. If in the Chaos I have presented either of my own Thoughts, or the Practice of Foreigners, there appears
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Matter worthy to be made use of, and Patrons enough are willing to engage, I have carried my whole Point. A few loose Reflections put together may suffice, when the Truth of each of them is known and acknowledged separately, and nothing seems wanting but that general Attention which I have endeavoured to raise.

WHEN I mentioned an *Hospital*, it was only to feel the String with which the present Age seems so inclinable to be touched. We may now alter the Expression from *Charity* to real *Interest* and *Pleasure*. The beneficent Patron of Learning and Arts will most likely be the Subject of them: If he tastes them, he will have the double Pleasure of receiving his just Tribute, and observing how his Encouragement has succeeded: If Flattery only suits his Palate, he may probably have enough to satisfy his Vanity. For the Professors of the Arts I am treating of, though their Genius is exceedingly raised by great Actions, will not be more backward than the Colleges in preserving the Merit of those whom they know only by their Benefactions.

SUPPOSE then we change our Hospital to an *Academy*, in the Sense of the Word received by the Learned? Perhaps we may

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not find it less worthy of this Name than the Schools which have been longer possessed of it. The Art of Design teaches at least as much useful Knowledge, in the Commerce of Life, as the Latin and Greek Tongues, if we add to them all the Reading they open the Door to. Could we graft this Scion upon the present old Stock, we should not hear that so many Youths had lost their Time at the University. A Man may be pleased with Lines and Angles, who cannot with Patience hear the Names of Declensions and Conjugations, Dactyls and Spondees, or Majors and Minors,

THE Word *University*, as distinguished from *City* or *Community*, seems to have a very imperfect Sense put on it, unless we allow it to comprehend a Place of general Institution; a Place where all that can improve or call forth Genius, whatever Biass it may take out of the common beaten Path of Life, is exhibited, taught, and encouraged. That this is not all comprized in unactive Speculations, Words, or the Knowledge conveyed by Books, is very evident.

THE antient Artists are recorded in History with as much Honour as the antient Philosophers and Poets. We have not, indeed, so many of their Works: They cannot, as
Books

Books can, be multiplied by Transcript or Impression; which renders the first Injury, done them by Time, irreparable: But then their Language, while they exist, is universal; it gave equal Delight to the *Greek* and the *Barbarian*, and will fix the Attention of a sensible native *American*, as well as of the most accomplished *Polylinguist*.

A PUBLIC Professor of Design, Painting, Sculpture, or Architecture, was thought no Disgrace, but, if excellent, a great Honour, to the University of *Athens*. Why should he be less acceptable at *Oxford* or *Cambridge*? Would it lessen the Dignity of the most accomplished *English* Nobleman, if he were to patronize the Arts with which *ALCIBIADES* confessed himself delighted?

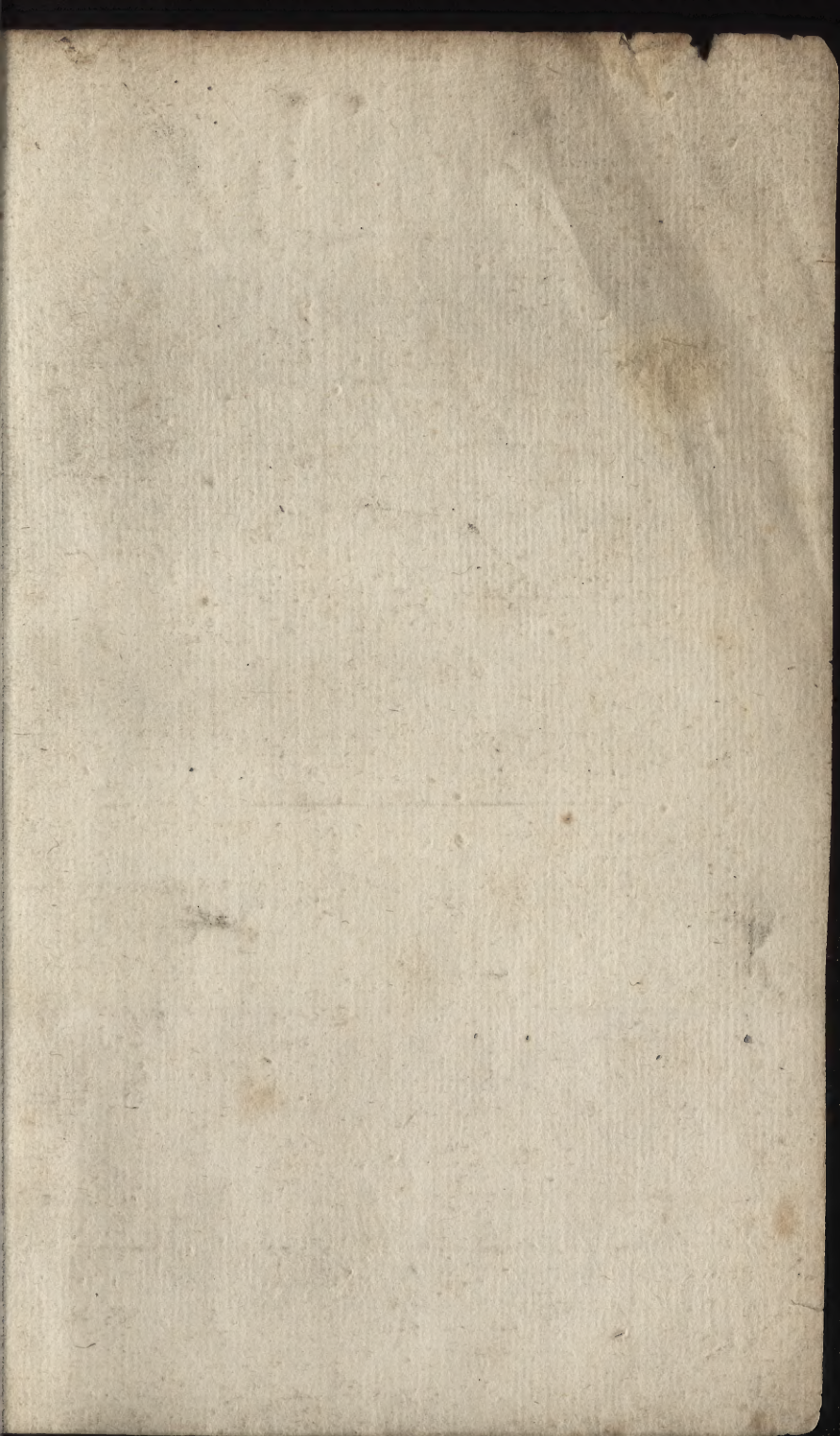
IRELAND, *Britain's* younger Sister, seems to have got the Start of her in the Encouragement of all the useful and ornamental Arts: Yet *Ireland*, at the same Time, does not want Scholars, Orators, Poets, or Philosophers. The Sciences and Arts, when they once become acquainted, are extreme good Friends: They love, promote, and heighten each other. Were the Experiment to be made here, a Man would run no great Risk in becoming accountable for the Consequence.
And

And should we not be displeased, as a Nation, to be ranked, by Foreigners, after one of our own Colonies?

BEAUTY appears in various Forms and Dresses; but in them all is desirable and amiable. To encourage the Pursuit of her, by a regular System, where she seems most neglected, is the Design of these Sheets.

To conclude then: If a Man would be a good Mechanic, a Soldier, a Gentleman, a delighted Observer of the Objects that Art and Nature daily present; if he would execute well, or judge well; if he would please judiciously, or be pleased himself, *Let him learn the ART of DESIGN.*





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